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A portfolio of compositions and commentary

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2014

Music Department

King's College, London

A PORTFOLIO OF COMPOSITIONS

AND COMMENTARY

Stephen Hicks

Submitted to the University of London

for the degree of Doctor of Philosophy

Abstract

The following commentary describes seven compositions for different ensembles and solo instruments:

1. *The familiar narrowing of homecoming* (small ensemble)
2. *Simultaneously sovereign and invaded* (trumpet and string quartet)
3. *Dance Triptych* (solo piano)
4. Trombone Concerto (trombone and large orchestra)
5. *Two Inventions* (string quartet)
6. *Hidden Traces/Ancient Places* for Brass Septet
7. Concerto for Chamber Orchestra (large ensemble)

In this portfolio I explore the use of *cantabile* lines in instrumental writing, in particular in my writing for brass. It seems to me that, unlike music for other instruments, much contemporary brass writing has ignored the possibility of developing the lyricism found in the late 19th- and early 20th-century, instead exploring the use of extended techniques, extreme virtuosity, or the lyricism of jazz, for example in the solo trumpet concerto works of Turnage, Birtwistle, Maxwell Davis and Gruber. Three pieces in the portfolio (*Simultaneously sovereign and invaded*, Trombone Concerto and the Brass Septet) specifically explore the lyrical potential of the ‘pure’ sound of the instruments of the ‘heavy brass’ section: trumpet, trombone and tuba.

A second research strand is the way in which, as a brass performer-composer, my intuition informs the way in which I write; the extent to which my music is, in effect, notated improvisation, in that it does not, in general, adhere strictly to any pre-planned compositional systems or procedures.

Thirdly, two pieces, *Simultaneously sovereign and invaded* and Trombone Concerto, explore the use of brass instruments as concertante soloist.

List of Scores

- *The familiar narrowing of homecoming* (2011) - small ensemble
- *Simultaneously sovereign and invaded* (2011) - trumpet and string quartet
- *Dance Triptych* (2011 - 2014) - solo piano
- *Trombone Concerto* (2012) - trombone and large orchestra
- *Two Inventions for String Quartet* (2012) - string quartet
- *Hidden Traces/Ancient Places* (2013) - brass septet
- *Concerto for Chamber Orchestra* (2013/14) - large ensemble

Audio Material

1. *The familiar narrowing of homecoming*

Lontano, Odaline de la Martinez (cond.)

King's College, London

2. *Simultaneously sovereign and invaded*

Simon Desbruslais, Ligeti Quartet

King's College, London, 26th November 2013

3. Dance Triptych: *i - Valse Triste, ii – March, iii - Rachenitsa*

Sample Performance

4. Trombone Concerto

Matthew Downes, Fulham Symphony Orchestra, Marc Dooley (cond.)

Hammersmith Town Hall, London, 30th June 2012

5. *Two Inventions for String Quartet*

Ligeti Quartet

The Forge Camden, London, 20th November 2012

6. *Hidden Traces/Ancient Places* (Excerpts of Quintet version)

Alumni of Southbank Sinfonia

Royal Opera House, Covent Garden, London 22nd May 2014

7. *Hidden Traces/Ancient Places* (Septet version)

Sample performance

8. Concerto for Chamber Orchestra

Sample performance

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1. Contribution to knowledge – the brass performer-composer

1.1 Introduction

In *Principles of Orchestration*, Nicolai Rimsky-Korsakov writes,

*As a general rule, brass instruments lack the capacity to express passion or geniality. Phrases charged with these sentiments become sickly or insipid when confided to the brass. Energetic power, free or restrained, simplicity and eloquence constitute the valuable qualities of this group.*¹

Of course it is clear that brass instruments can be played with ‘energetic power’, and this is a desirable characteristic used by many composers in various musical genres, but the assertion that they cannot be played with ‘passion or geniality’ seems a simplification. However, it is perhaps this perceived lack of expressive flexibility that seems to have led to few composers wanting to write seriously for these instruments: as noted by trumpet soloist John Wallace, in reference to both solo brass music and chamber works, ‘there is little evidence (...) of a conscious and continuing investment in high-quality [brass] music.’² What is particularly interesting is the lack of brass player-composers; despite presumably knowing that the instruments they play do have expressive flexibility, a search of composers

¹ Nicolai Rimsky-Korsakov, *Principles of Orchestration*, trans. Edward Agate (Paris, 1922) 55

² John Wallace, ‘Brass solo and chamber music from 1800,’ in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997) 243

over the last 200 years reveals very few brass player-composers outside of the brass band world, unlike, say, is the case with pianist-composers.³

The main impetus behind many of the pieces of this portfolio, therefore, is a very pragmatic one – extending the solo and ensemble repertoire for the instruments of the heavy brass section: trumpet, trombone and tuba. I felt that this ‘fresh ground’ was an area rich with possibilities, especially with my personal interest as a performer, and with performance possibilities amongst my friends and colleagues.

1.2 Contextualisation of my music and lyricism

In writing the music in this portfolio I have not deliberately reacted against the work of others composers working today, but at the same time they have not directly influenced my approach. Nevertheless, in this commentary I do make references to several contemporary works - particularly works for brass. These works are not referenced as the exact antithesis of what I am trying to do, but I am suggesting that there is ‘another way’ of writing for brass that hasn’t been fully explored; an approach not built on what has been written over the last 50 years but circumnavigating that and exploring other ways in which brass music could have developed.

In some ways my attempt to develop the more lyrical brass writing of the late 19th century and early 20th century is similar to the approach of Nicholas Maw, who also explicitly refers

³ A few examples over the last 60 years - Richard Bissill (horn player with Royal Opera House), Malcolm Arnold (trumpet player with London Philharmonic Orchestra), Kurt Schwertsik (Horn player Vienna Symphony Orchestra)

to an interest in the period 'somewhere between 1860 and 1914'⁴. It has been suggested by author Calum Macdonald⁵ that the vocal ensemble of three females in Maw's *Scenes and Arias*⁶, was inspired by the trio at the end of the last act of Strauss's *Die Rosenkavalier*, as composer and music critic Bayan Northcott notes about this piece that it was a 're-animation in his own terms of the florid, long-breathed lyricism he loved in the operas of Richard Strauss'. Northcott goes on to say that 'Scenes and Arias [...] blazed the trail for a number of subsequent British works of a new-found lyricism, [and was] one of the earliest and bravest reactions against post-war avant-garde orthodoxy'⁷.

It is this 'new-found lyricism' which I do hear in contemporary music for other instruments (to take just one example of many, the cor anglais melody at the opening of James MacMillan's *The World's Ransoming*)⁸, but that I find to be lacking in contemporary brass writing of the last 50 years. There are some exceptions - Carter, for example, opens his 'A Symphony of Three Orchestras'⁹ with a 25 bar, long-breathed line for the first trumpet, inspired by the image of a seagull over the Brooklyn Bridge.

Of course 'lyricism' has many meanings, but I am using it to mean a sensuality of expression, and, perhaps even more simply, lines which literally sound as though they could be settings of *lyrics* and so have a resemblance to vocal lines. Away from their martial character, historically, brass instruments have been used to double and imitate vocal lines. As cornett player Bruce Dickey notes, the Renaissance cornett was used for its 'vocal quality' and for

⁴ Paul Griffiths, *New sounds, new personalities: British composers of the 1980s in conversation with Paul Griffiths* (London, 1985) 170

⁵ Calum Macdonald, *liner notes to Maw: Scenes and arias*, Lyrita SRCD 267

⁶ Nicolas Maw, *Scenes and Arias* (London, 1966)

⁷ Bayan Northcott, <http://www.independent.co.uk/arts-entertainment/classical-music-a-backward-leap-bayan-northcott-anatomises-nicholas-maws-early-masterpiece-scenes-and-arias-in-anticipation-of-its-revival-at-this-mondays-prom-1415584.html>

⁸ James MacMillan, *The World's Ransoming* (London, 1996)

⁹ Elliot Carter, *A Symphony of Three Orchestras* (New York, 1978)

‘doubling voices’¹⁰. In Italian opera, the trumpet or cornet often has melodic lyrical material, for example the prelude to act 2 of Donizetti’s *Don Pasquale*¹¹, and of course, in the Salvation Army, hymn tunes are often played by brass bands in place of an organ. I referred to a lack of serious contemporary brass chamber music in 1.1, and, for chamber brass musicians, one alternative to playing new music is the performance of transcriptions and arrangements. Given what I have written above, it is perhaps not a surprise that arguably the most effective arrangements for brass are those of vocal music.¹² This vocal quality of the brass instruments gives their unaltered sound (by which I mean un-muted and with no ‘extended’ techniques) a sensuality of expression which I believe is yet to be fully explored in the 20th-/21st-century idiom.

The roots of my lyricism are found in the music written by composers of the late 19th and early 20th centuries: Wagner, Strauss, Berg, Ravel and early Stravinsky. In many works in this portfolio, I have attempted to synthesise the *cantabile* line and ‘endless melody’ found in the music of late 19th-century Austro-German repertoire in particular with my post-tonal harmonic language. Whilst preparing to write the trombone concerto, I looked at the long melodic lines in the music of Richard Strauss, for example the soprano line in the first of the Four Last Songs, ‘Frühling’,¹³ in which the line, without obvious audible structure or repetition, retains interest despite lasting throughout the whole song. Although at no point does the trombone line in my concerto extend for as long as the soprano in the Strauss¹⁴, the influence of this constantly evolving, fluid line is clear: it is most evident in the *arioso*

¹⁰ Bruce Dickey, ‘The Cornett’ in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge, 1997) 62

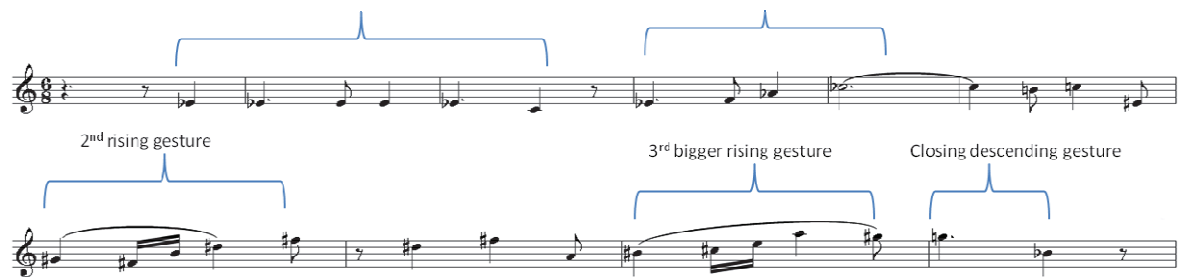
¹¹ Gaetano Donizetti, *Don Pasquale* (Milan, 1961)

¹² For example my arrangement of Bruckner’s *Os Justi* (London, 2014) which appears amongst arrangements of other choral works on Septura: *Music for Brass Septet* (Naxos, 2014)

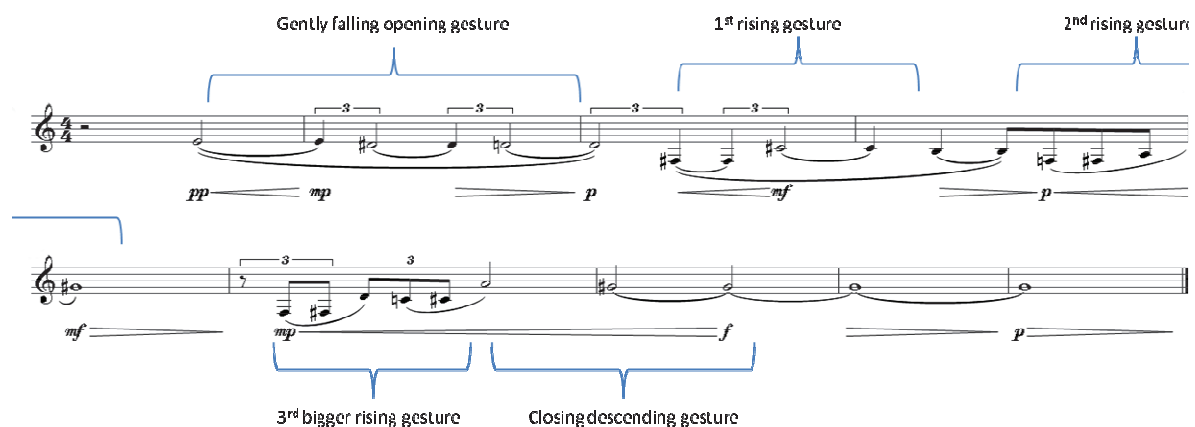
¹³ Richard Strauss, *Frühling* (London, 1950)

¹⁴ I am always aware of the practical endurance limitations of brass players - as discussed in the notes on the Brass Quintet

writing in the third movement but, as can be seen in Fig. 1, even in the opening trombone line of the first movement, the similarity to the opening soprano line in 'Frühling' can be seen in terms of the freedom of the rhythmic pulse and the rise and fall of the line. It is not be intention to cite this as an exact model; however, this is a clear example of the way in which the lyrical, *cantabile* lines of late Strauss are synthesised with my language.



Strauss, 'Frühling' Soprano, bars 4-13



Hicks, Trombone Concerto. So o trombone, bars 2-10

Fig. 1

1.3 Improvisation, intuition rhythm and system

When using the word intuition I mean two different but related things:

- 1) the ear's 'knowledge' of and familiarity with the filtered catalogue of a body of heard music:
- 2) as a performing brass player, what I would like to play.

Although much of the music of this portfolio has some 'pre-compositional' system of organisation, the note-to-note decisions were made almost exclusively intuitively. For this reason, for some listeners, the melodic lines have the character of sounding like they do not have a pre-planned or rigid structure and are more like notated improvisations. This impression is wholly in keeping with the manner in which they were written, in that the exact melodic shapes and the timing of the rhythmic events were not, in general, predetermined in a systematic way. Although in most cases early on in the portfolio (for example the opening of *the familiar narrowing...*) the pitches derive from some sort of mode or collection, as I was writing the lines the decision as to whether they should move up or down, by which interval, and when this should occur, was simply made by what my ear determined was the 'right' thing to do. In the case of the brass writing and, in particular, the lines for trumpet, the decisions were informed by what I would want to happen next if I was playing the piece. This is particularly true of the trumpet writing in *simultaneously sovereign and invaded* in which I essentially improvised (in my head) the melodic line over imagined chords and then notated what I heard. The details of the accompanying lines were dealt with afterwards. In other contexts, where I was not consciously 'improvising', my rhythms were mainly written to articulate the changes the other parameters were making, rather

than working to their own prescribed system.¹⁵ A very good example of this is in the slow music of the first invention for string quartet. I extracted the pitches of the viola melody from the chord sequence of the invention¹⁶ and whilst maintaining the order of these pitches, in order to give a freedom of expression to the melodic line, the timing of these extracted pitches within the bar and against the timing of the accompanying pitches was determined by ear. This was achieved by shifting them, say one quaver early, turning straight quavers into triplets or quintuplets, or tying the pitch over the bar line. The source of this rhythmic intuition has its roots, as with my lyricism, in the music of the late 19th century, but with a freer relationship with the underlying pulse, although I hope that any displacement from the pulse is still heard as syncopation.

The piano pieces are separate from the others in the portfolio as far as rhythm is concerned, where the organised subversion and layering of known rhythms was one of the ‘points’ of the pieces. Although the first two, the *Valse Triste* and *March*, are, I hope, interesting in themselves, there is no obvious relationship between their rhythmic subversions and the rest of the portfolio, and as such they stand alone. However, in the *Rachenitsa*, the methodical way of blurring the pulse by moving the events so that they do not match up with the underlying rhythmic structure has a similar aural effect to the intuitive shifting of events in the pieces written afterwards. For example, at the end of the *Concerto for Chamber Orchestra* the pitches and basic rhythmic units of the horn and ‘cello line (bars 300 - 308) are prescribed by the combining technique as described in chapter 9; however, the exact positions of these within the bars are blurred by intuitively shifting them to introduce a sense of direction and building of tension.

¹⁵ By rhythmic system I am referring to, for example, the way in which one of my KCL London colleagues, Christian Mason, used, very effectively, the Fibonacci sequence to determine the timing of events.

¹⁶ This method is described in more detail in chapters 7 and 8.

This integration of a method into an intuitive approach for later use is not limited to rhythmic procedures. As discussed above, although none of the music in the portfolio adheres strictly to a system of composition, the degree to which there is some systematic organisation, in terms of limitation of note choice, varies across the portfolio. In broad terms, chronologically, the pieces move towards and then away from strict organisation, with the strictest organisation being adhered to in the *Two Inventions* for String Quartet and the Brass Septet. In the quartet, the note choice is either fixed (almost) strictly to a mode, or extracted from a chord sequence (a procedure described in chapter 7 and 8), and although there are freer sections in the brass septet, for example the tuba solo at the start of the third movement, on the whole the pitch content is controlled in a similar way.

This is not to say that the pieces after these two, the *Rachenitsa* and the *Concerto for Chamber Orchestra*, do not work within a limited pitch collection; however they were not composed that way, and any limitation in pitch material that does occur has happened intuitively. In some cases this means that the music uses the total chromatic but in others the field is limited to a mode.

In his 1992 article on Oliver Knussen's music, Julian Anderson refers to *Sonya's Lullaby*¹⁷ as being one of Knussen's two 'purely intuitively composed piece[s]', and that 'the pitches sound logical, inevitable and coherent, however freely chosen.'¹⁸ This piece was written after several very structured pieces, for example *Ophelia Dances Book 1* and *Autumnal*, and the fact that Anderson says that the pitches of Sonya's Lullaby 'sound logical and inevitable' suggests that perhaps Knussen had internalised the compositional systems or procedures he

¹⁷ Oliver Knussen, *Sonya's Lullaby* (London, 1977)

¹⁸ Julian Anderson, 'The Later Music of Oliver Knussen. Catching up with Knussen during His 40th Year', from *The Musical Times*, Vol. 133, No. 1794 (Aug., 1992) 393-394

had been using. This 'internalisation of system' is how I see the way the writing of my music developed over the period from the middle to the end of the portfolio.

1.4 Structure and harmony

By harmony I mean two things: the local colour of note-on-note combinations, and long-term moving between tension to repose. The local harmony is, as discussed above and in the relevant chapters, controlled sometimes by intuition and sometimes by the use of chord sequences. The end result of these two approaches for me does not sound very different, although the intention of the chord sequences and the way of extracting melodic lines from them was not to control the harmony but rather to ensure coherence of both the melodic and harmonic material.

My original intention for my research had been to expand this chord sequence method in some way to control the longer term harmonic construction and therefore the structure of the pieces, but, as my work started to concentrate on other areas, this aspect was left to intuition. Looking retrospectively at the pieces this reliance on intuition is perhaps less successful than say with my rhythmic writing. Within my harmonic language there is a difference between more and less consonant sounds but they do not work at the extremes; other than in the *Two Inventions*, where there are major 6th chords, these clear references to diatonic harmony are missing. At the other extreme, there are also few instances of extreme dissonance. Where dissonance does occur it is a result of textural layering. A successful example is in the second half of the 4th movement of the *Trombone Concerto* (bars 283-293) where the full orchestra is playing in three layers: staccato quavers in the

bass in various 7ths and 9ths, full staccato semiquaver chords in the brass, and legato slurred semiquavers in the wind and high strings. The result here is dissonance, although hopefully not without a distinct colour, and structurally it serves as the tension to be released by the very calm opening of the fifth movement. There is a similar section in the *Concerto for Chamber Orchestra* at the end of the first movement (bars 69 - 85) leading into the calmer second movement.

1.5 Concertante Form

One of the other concerns in the portfolio, other than brass writing and lyricism, was the use of concertante form, and two pieces explore this to a greater or lesser extent. The first of these, the trumpet quintet, certainly uses the trumpet as the 'other' in the ensemble but the primary concern here was less about concertante form in general and more the practical concern of how modern brass instruments can work as part of a smaller ensemble with non-brass instruments. The two performances of the piece were very instructive in this regard. The first performance was slightly under-rehearsed and the performers had perhaps not understood or discussed the practical considerations necessary to make it work. The second was a much more balanced performance, and showed that with the right textures and a sympathetic performance, this ensemble can work. I am happy with the piece but there does seem to be room here for further work.

The piece which explores the concerto form most explicitly is the *Trombone Concerto*. The intention had always been to write a concerto for one of the heavy brass instruments as one of the major pieces in the portfolio and, again quite pragmatically, the opportunity arose for a performance with a trombone soloist and full orchestra. When I started to think about the

structure of the piece I increasingly thought about the different roles of the concerto soloist and how these could manifest in a work for trombone, an instrument that even in the hands of an extreme virtuoso has its technical limitations. I go into more detail in Chapter 5 but essentially the form of the piece became an exploration of the role of the concerto soloist. At one extreme the soloist takes on the 'traditional' role of having the foreground melodic material with accompaniment, and at the other extreme, in the last movement, having had various forms of soloist's role throughout the piece, it is replaced as the 'soloist', and its conspicuous absence makes it, paradoxically, even more clearly the focus of attention.

2. The familiar narrowing of homecoming - for small ensemble

Introduction

The familiar narrowing of homecoming was written as the first piece in the portfolio and before I had come to many of my later conclusions about the main topics of my thesis. Nevertheless, in writing the piece, my primary concern was creating an effective structure whilst using memorable material, from dramatic gestures such as the opening, to extended melodies such as the opening 'cello line, to clearly recognisable rhythmic patterns.

Structure/Form

The phrase from which the title of the piece came led me to its structure - this is a rotational structure, with two rotations: a statement and one more cycle. With reference to Sibelius' Symphony No. 5, James Hepokoski defines rotational form as follows:

*a rotational structure is more of a process than an architectural formula. In such a process Sibelius initially presents a relatively straightforward 'referential statement' of contrasting ideas. This is a series of differentiated figures, motives, themes, and so on...The referential statement may either cadence or recycle back through a transition to a second broad rotation. Second (and any subsequent) rotations normally rework all or most of the referential statement's material, which is now elastically treated.*¹⁹

¹⁹ James Hepokoski, Sibelius: Symphony No. 5 (Cambridge, 1993) 25

This piece is structured as two rotations followed by a coda, the two rotations containing three pairs of analogous sub-sections:

Rotation 1	Bars: 1 - 73
Rotation 2	Bars: 74 - 126
Coda:	Bars: 127 - 136

Fig. 2

	Subsection A	Subsection B	Subsection C
Rotation 1	1A: 1-15	1B: 16-29	1C: 30-73
Rotation 2	2A: 74 - 94	2B: 95 - 108	2C: 109 - 126

Fig. 3

It is the relationship between the subsections of the two rotations which constitutes the main narrative of the piece. Each pair of subsections i.e. (1A, 2A), (1B, 2B), (1C, 2C) uses similar material; however, the extent to which the subsections are similar evolves through the piece.

- Section 1A and 2A, although using the same material, sound very different. 1A is played by the piano, bass clarinet and cello, all in their lowest registers. 2A is played by the piano in its high register, the winds are playing in a high register, and violin

and cello are playing artificial harmonics. The rhythms of the motifs in 2A still bear a resemblance to those in 1Ar. An example of similar material, rhythmically varied, and in a different register and orchestration, is shown in Fig. 4. To make clear the comparison in this figure, the 'cello gestures have been moved within the bar to 'match' with the piano's varied versions, and both parts are written in 4/4.

- Section 1B and 2B are more similar - the gestures are recognisably the same albeit transposed and, again, in a different register. An example of this is given in Fig. 5.
- Sections 1C and 2C are essentially the same with just a little variation.

This process of the aural recognition of the similarity of the sections becoming more apparent constitutes the 'narrowing' and 'homecoming' of the title.

Piano - subsection 2A



Cello - subsection 1A

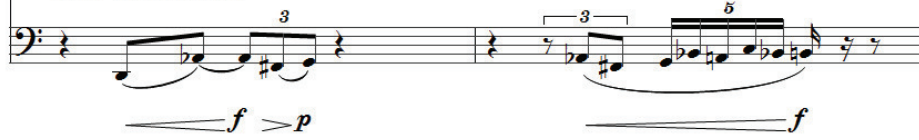


Fig. 4

Violin - subsection 2B



Cello - subsection 1B



Fig. 5

Rhythm and Motivic links

There are many cases of motivic links throughout the piece. For example, the initial gesture in the cello, in bar 2, as well as being developed in this 'cello line', is used in various guises later on in the structure, as seen in Fig. 6.

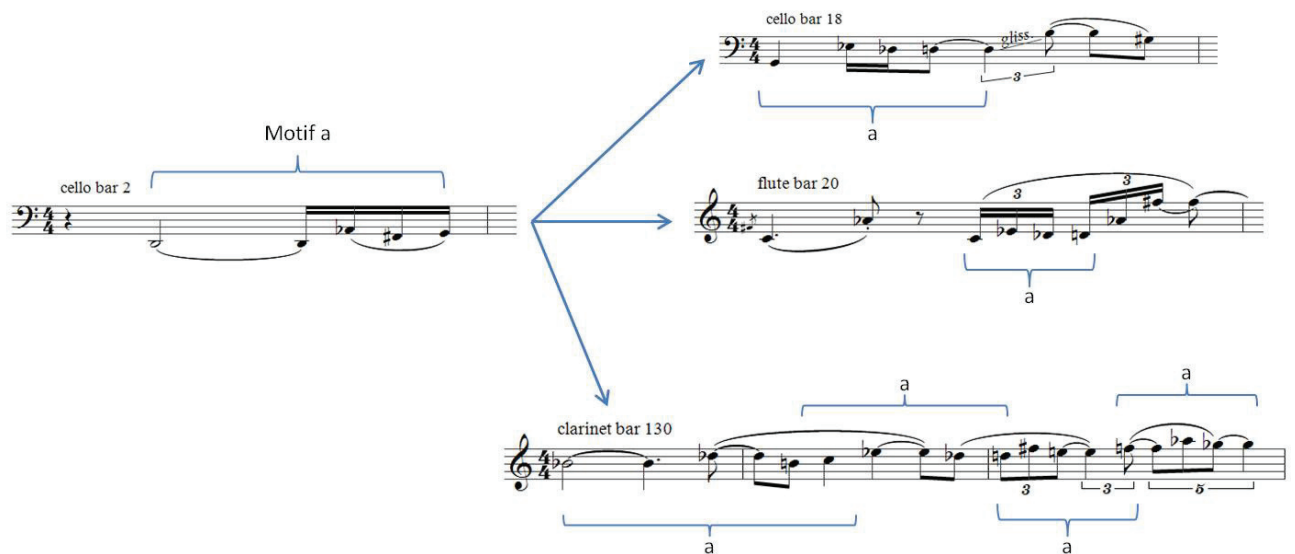


Fig. 6

Generally, although the harmony is controlled by the use of modes, the rhythms, in most of my music, are written with no system. However, in the dance sections (the 'C' sections), the rhythms used are statements, sequences, rhythmic augmentations and hocketing of the two bar cell in Fig. 7.



Fig. 7

This cell and the associated intervals from the dance section are also used to construct the rhythmic structure of the piano and bass clarinet in the opening - see Fig. 8.

The image displays two staves of music. The top staff is labeled 'Piano left hand - 1A' and is written in bass clef. It features a complex rhythmic pattern with various time signatures (4/4, 5/4, 4/4, 5/4, 4/4, 3/8, 4/4) and includes slurs and accents. The bottom staff is labeled 'Wind & Strings - 1C' and is written in treble clef. It consists of block chords and rests, with a large bracket spanning several measures. Blue arrows point from specific rhythmic elements in the piano staff to corresponding elements in the wind and strings staff, illustrating the shared rhythmic structure.

Fig. 8

Performance Considerations

This piece has not yet had a public performance, but was played in a workshop. The piece went well, with the performers commenting that the parts were idiomatically written; however, two changes were suggested. In bar 73, I had written the strings *pizzicato*, but in performance this did not cut through the piano writing; I replaced it with *tremolando* which seemed to work much more successfully. Also, when the dance sections, bars 30 - 74 and 109 - 126, were played at the metronome marking I had suggested, it was commented by the conductor that it sounded 'cluttered'. Bringing the tempo down by 8 bpm, from $\text{♩} = 112$ to 104, resulted in the syncopations sounding more clearly without losing any excitement.

3. Simultaneously sovereign and invaded²⁰ for trumpet and string quartet²¹

So we are paradoxical beings,

both individual and social,

both of our time and part of history's flow.²²

Introduction

The title of the piece, and the accompanying quotation, could be used very easily to describe any concerto or concertante work - the idea of the solo instrument in opposition to the main ensemble, whilst sharing harmonic and motivic links. Related to this is what makes a piece a 'concerto' at all - the 'sovereignty' of the solo instrument within its ensemble context. The idea of what constitutes a 'concerto' is investigated more thoroughly in the Trombone Concerto, and, as such, this piece can be seen as my first thoughts on the subject.

Another element on which I was concentrating in this work is the use of the elegant, 'melodic' possibilities of the trumpet, an aspect of the instrument that is perhaps rare in more recent solo trumpet works. Many²³ have taken inspiration, in this respect, from the jazz tradition of the trumpet, and in doing so have perhaps ignored its historical 'art-music' roots in the late romantic works of Wagner, Mahler, Strauss and the cornet writing of

²⁰ Salman Rushdie, 'Very well I contradict myself', The Review, The Times, August 7th 2010 (London, 2010) 4

²¹ This score is an extensive reworking of material used in a version of the piece for a much larger ensemble including horns and percussion, written in 2010

²² Rushdie P.4

²³ I am referring to works such as Eötvös's 'Jet Stream', Turnage's 'From the Wreckage' and to a lesser extent Birtwistle's 'Endless Parade', H.K. Gruber's 'Aerial' and Copland's 'Quiet City'

Berlioz.²⁴ There are therefore trumpet lines in this piece which, as a trumpet player, I tried to make sure were challenging yet melodically satisfying to play.

Structure

As with *The familiar narrowing of homecoming*, in this piece I was trying to find an effective structure for my materials. The overall structure consists of three main sections: slow, fast and slow. However, the first two main sections are intercut with shorter ones - slow intercut with fast, followed by fast intercut with slow. The first two main sections are linked smoothly by an *accelerando*, whereas the intercut sections are abrupt interruptions.

	Section 1			Section 2			Section 3
Bars	1-13	14 - 21	22-38	39-46	47-49	50-61	62-82
Tempo	Slow	Fast	Slow	Fast	Slow	Fast	Slow
(bpm)	(50)	(72)	(60)	(84)	(60)	(96)	(60)

Fig. 9

Motifs

²⁴ I discuss this more fully in the chapter on the Brass Septet

Unlike *The familiar narrowing...*, this is not a rotational structure; nevertheless, the materials do repeat and are varied though the piece. There are three motifs which are 'argued over' by the soloist and ensemble. The first is perhaps more a gestural 'type' than a motif - that of repeated staccato notes on one pitch (Fig. 10) - first stated by the trumpet in bar 1. The second is a more melodic phrase, first played in bar 4 in the second violin but stated in its melodic form in the 'cello in bar 8 (Fig. 11). Fig. 12 shows the third dance-like motif. It is the ways in which these motifs (particularly Fig. 10 and Fig. 11) are used, and who plays them, which provides the narrative of the piece.



Fig. 10



Fig. 11



Fig. 12

In this piece the motifs are not developed as such, rather they are layered and combined in sequences; for example Fig. 11 and Fig. 10 in sequence in Fig. 13, and two transpositions of Fig. 11 to give Fig. 14.

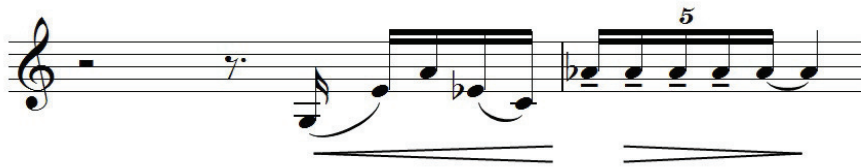


Fig. 13

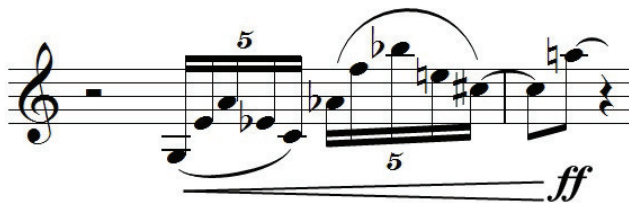


Fig. 14

Performance History

This ensemble does not have much of a history, if any, and as such there are few models.²⁵

One might suggest the Baroque Clarino²⁶ concerto as a predecessor, and this immediately suggests the main problem with the ensemble, that of balance - the clarino is a much 'lighter' sounding instrument than the modern trumpet (as can be heard in the 'period' performances of the Bach repertoire) and so does not have the same balance issues. As

²⁵ In fact, this piece was written for The University of Aberdeen Music Prize 2011 which was clearly looking to enlarge the repertoire for this ensemble. The musicians who eventually premiered my piece, Simon Debruslais and the Ligeti Quartet are also trying to encourage composers to write for this combination

²⁶ For example, the Telemann Clarino Concerti, where the trumpet must balance in its *clarino* register with a relatively small string ensemble.

David Nice writes of the most obvious modern predecessor of this piece, the Maxwell Davies Trumpet Quintet, there is a 'difficulty, and (...) uniqueness of balancing trumpet and string quartet'.²⁷ Nevertheless, in both performances of *Simultaneously sovereign and invaded*, balance has not been an issue - practically, I simply made sure that when the trumpet is playing long loud notes the strings are, in general, playing as a full ensemble, generally *f*. Loud staccato trumpet material is less of an issue, as the shortness of the notes gives the strings space to sound.

²⁷ David Nice, *Short note on the Maxwell Davies Trumpet Quintet*, http://www.maxopus.com/work_detail.aspx?key=305

4. Dance Triptych for solo piano

- i. Valse triste**
- ii. March**
- iii. Rachenitsa**

There is three years' development between the first and last of these piano pieces, nevertheless, they contrive to make a unified whole, due to the common use and subversion of dance rhythms. In an obvious way, each piece interacts with a genre type - in an even more obvious way than, say, the concerti.

i. Valse triste

In writing a 'Waltz' one is deliberately engaging with a vast repertoire from over the past 250 years. Of course, interaction with the past, whether by active development or negation, is unavoidable in any form of musical expression but to choose to write a form such a waltz, with so many prescribed conventions, makes this interaction explicit.

In order to make reference to the waltz genre whilst trying to produce something new, I used an apparently simple conceit but one full of possibilities - obvious 'waltz rhythms' are simply displaced within the bar. For example, in the first section the accompanying figure produces a very obvious strong-weak-weak rhythm. However, over this, the melody (Fig. 15)

has its 'waltz rhythms' compacted into a crotchet triplet over the last two straight crotchets of the bar.²⁸

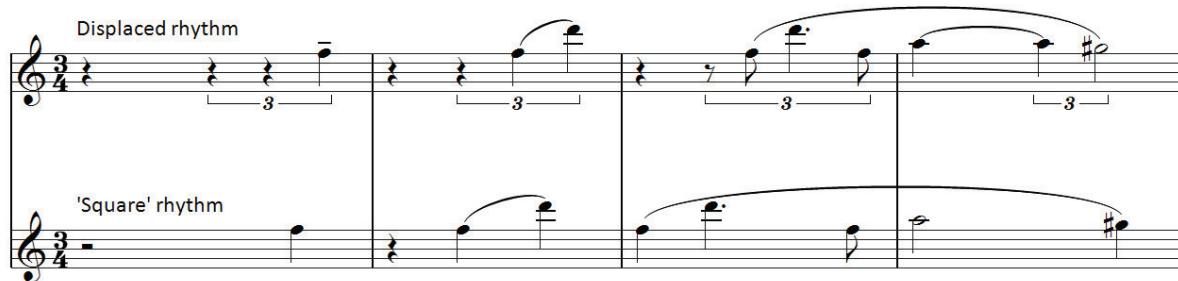


Fig. 15

In the middle section, the same procedure is used again - this time with the melody (Fig. 16) played with the three compacted beats at the beginning of the bar.

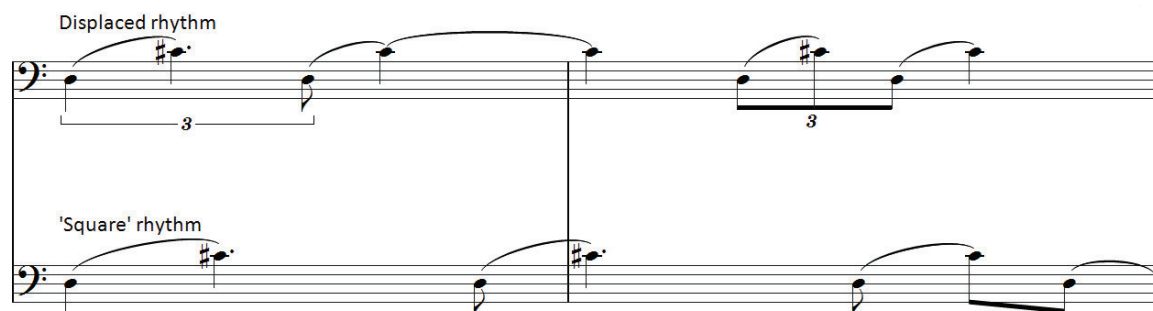


Fig. 16

Harmonically, the piece is based on the three chords in Fig. 17 - all three have triadic elements (with some octatonic colour) which, along with the 'traditional' rhythms being compacted, perhaps give the piece a hint of nostalgia.

²⁸ This idea of expanding, displacing and overlaying to subvert a recognisable rhythm derived its inspiration from Birtwistle's *Sarabande: The King's Farewell* (London, 2001) and Keeley's *Pentango* (2011)

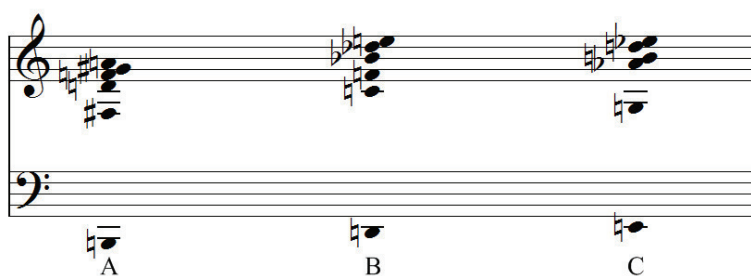


Fig. 17

In the first section the top five notes of chords A-C are used - the first two bars use chord C in the accompaniment and bars 3 and 4 use chord B. Over this, the melody uses the notes of chord A until bar 5 when the melody uses chord B and chord A is used in the accompaniment. This procedure of layering the chords is used throughout the piece - although not strictly after the first section. In the return of this section the chords are added to by the bass note (as in Fig. 17) - but again, this is not strictly adhered to.

At three points in the piece there is an upwards moving gesture with a diminuendo over a low pedal note, using the shape of the semiquaver accompanying figure. In the first two instances, it is structured so that the last two straight crotchets are compacted into triplet crotchets; however, the last example at the very end of the piece simply used straight crotchets.

ii. March

The March uses another simple rhythmic conceit - layering different rhythmic augmentations of a recognisable March pattern. An example of two layers is shown in Fig. 18 - the first crotchet in the 'source' rhythm is expanded by one semiquaver in the second

layer and the dotted quaver is, likewise, expanded by one semiquaver. The short note (semiquaver) is kept the same length.

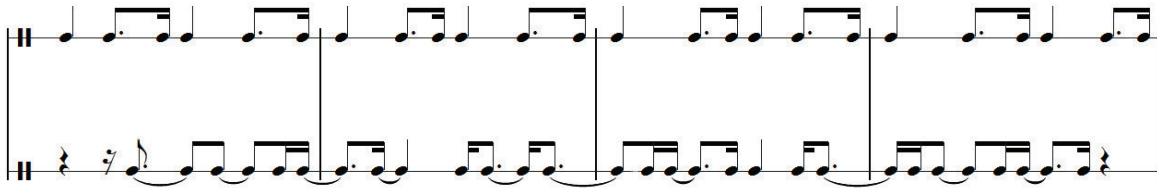


Fig. 18

The effect of this procedure is to make less clear to the ear what the pulse of a section is - the piece opens with a clear pulse but at bar 44 this is obscured by the overlaying. This effect is most obvious at bar 52 where the layer in the right hand 'takes over' from the pulse of the 'source' rhythm effectively slowing the tempo down. The augmented rhythm, which is overlaid and then 'takes over', could have been rewritten after a bar line and metronome mark change, reflecting the ratio of the augmented note lengths to the original. However, as the note lengths are increased by a fixed duration (a semiquaver) rather than each note length being increased by a common ratio, this would not be possible.

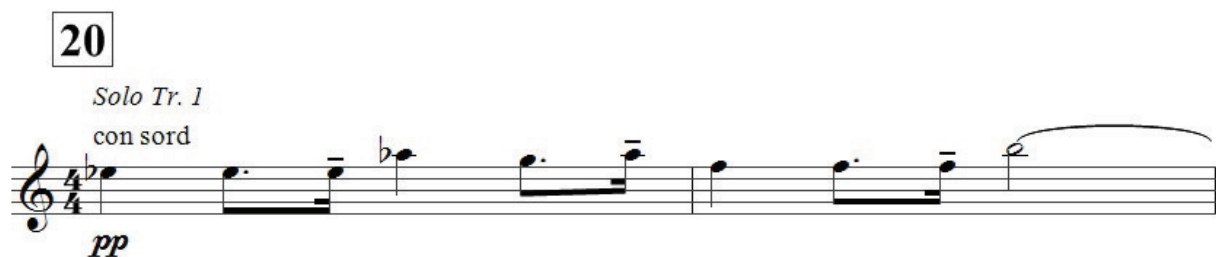


Fig. 19

This is the piece in the portfolio where motif and melody are least important; however there are three discernible basic ideas:

- the opening flourish which introduces the march and rhythm and is inverted and varied at important structural points in the piece (Fig. 20)
- the 'climbing' gesture which is used for most of the music
- a quotation of the trumpet melody from the third movement of Shostakovich's 1st Symphony (Fig. 19).



Fig. 20

iii. Rachenitsa

Rachenitsa is a traditional Bulgarian dance rhythm of 2+2+3 and this piece continues the use of a 'standard' recognisable rhythm being varied and overlaid. Although these types of rhythms (combinations of 2s and 3s) have been used by 20th-century composers (most relevantly here, Bartok²⁹) this rhythm is still less familiar to 'Western' ears than a waltz or March, and, as such, perhaps the conceit is less obvious. The obvious statement of the rhythm, the 3 accents occurring on the 1st, 3rd and 5th beat of the bar, does not happen at the beginning of the piece - the explicit statement is left until later on.

However, the piece is audibly in $\frac{7}{8}$, with the 3 accents variously displaced over the bar and sometimes over the barline as shown Fig. 21. This provides rhythmic freedom where actually it is strictly constructed and notated.

In bar 91 the 2+2+3 rhythm is stated in semiquavers slurred together to make it explicit but, again, in an 'odd' place in the bar. This clear statement is immediately subverted in bars 97 and 98 where the unheard beat structure is still 2+2+3 semiquavers, but this is 'blurred' by the use of triplets.



Fig. 21

²⁹ No. 149 in the book 6 of the *Mikrokosmos* uses exactly this rhythm. Béla Bartók, *Mikrokosmos* (London, 1987) 47

The faster semiquavers in this slow music prefigure, the fast music from bar 108, where two speeds of the 2+2+3 are layered on top of each other, with slurs making the beats explicit. Bars 116 -117 and bar 122 give the most clear rendition of the traditional *Rachenitsa* and immediately the music gives way to large sonorous chords which lead to the coda. Again, the chords sound within a 2+2+3 framework but it is not obvious that this is the underlying structure – the ear cannot easily predict when the chord will sound as there is no obvious pattern.

5. Concerto for Trombone and Large Orchestra

The recent solo trombone literature contains many contemporary works, including concerti, mainly written to commissions by, or on behalf of, Christian Lindberg³⁰. These works³¹ generally fall into two categories - those which explore the extended techniques of the instrument (and the extreme virtuosity of Lindberg³²) and those which look to synthesise the jazz history of the instrument into a concert work. In this Concerto, I was looking to explore the way in which the trombone can engage with its late romantic history - the trombone sound of Wagner, Mahler, Strauss and Sibelius³³.

My other main concern in this piece, following on from the Trumpet Quintet, was the role of soloist in a contemporary concerto - how does a piece become a concerto, a concertante work, or simply one in which a particular instrument just has a prominent role *in* the ensemble?³⁴

The role of the soloist

³⁰ In much the same way as the trumpet repertoire has been greatly broadened by the work of Håkan Hardenberger.

³¹ Luciano Berio, *Solo* (UE 1999), Iannis Xenakis, *Troorkh* (Salabert 1991) and Toru Takemitsu *Fantasma/Cantos II*, Schott 1994)

³² For example, Jan Sandström, *A Motorbike Odyssey* (Stockholm, 1989)

³³ It is problematic, of course, to generalise the music of Sibelius or Mahler (or even Strauss!) as 'late Romantic' - however the trombone writing of these modern composers is arguable in the late romantic style.

³⁴ Of course this becomes more complicated when an ensemble instrument takes on a soloistic role - NB Shostakovich's Concerto for Piano, trumpet and strings is routinely referred to (in print) as his first Piano Concerto - why is the piano considered the soloist more than the trumpet? More time playing? More virtuosic writing?

In this concerto, the particular type of soloistic role taken by the trombone changes through the piece. In the first movement the trombone starts simply as a prominent member of the orchestra, playing a slow-moving, expressive melody. This was suggested by the recurring main theme of Sibelius 7^{35,36}. In Scherzo I, the trombone soloist takes on the role of the catalyst for the gestures in the orchestra. If one is expecting the soloist to play virtuosic material, then, in this movement, by that definition the trombone is not the soloist. However, the trombone still maintains the role of 'chief protagonist', in part due to the simple fact of the trombone being a much bigger instrument than the accompanying wind instruments, and with a contrasting timbre, but also because it is clear that the gestures stem from the trombone notes as the leading voice. This is similar to the way in which the single piano notes starting at bar 60 in George Benjamin's Duet³⁷ work - this is not virtuosic writing, and yet the piano's role as soloist is clear, as the tone of the instrument sets it apart from the ensemble, and it has already established itself as the soloist by opening the piece unaccompanied.

Scherzo II (movement 4) accommodates both roles of catalyst and virtuoso, as the gesture used as the catalyst – a fast, rising arpeggio - is technically difficult for the trombone player who must use a double tongue. The third movement presents the soloist in its most traditional role, as suggested by the title *Arioso* - the texture is 'melody and accompaniment' with the trombone playing the melody.

³⁵ Jean Sibelius, *Symphony No. 7* (Copenhagen, 1925) bar 60

³⁶ Although would the listener's interpretation of what 'genre' of piece Sibelius 7 is be different if it *started* with that main theme in the trombone?

³⁷ George Benjamin, *Duet* (London, 2008) bar 60

In the last movement, it is the very absence of the solo trombone, with a solo cor anglais where the trombone 'should' be, that consolidates the trombone's role as the main voice of the work. The cor anglais is more traditionally associated with 'expressive' melodic material than the trombone and this 'substitution' was made to reinforce the melodic potential of the trombone. The trombone does reassert itself as the soloist at the end of the movement, with idiosyncratic glissandi before seeming to rejoin the orchestra as colleague rather than soloist, in the same way as it emerged from the orchestra at the beginning.

Although the piece is played without a break, the movements of this piece are made clear by the soloist interacting with the different sections of the orchestra in each movement. The broad structure is as follows:

- I - Prelude - soloist with full orchestra
- II - Scherzo I - soloist with wind and percussion
- III - Elegy - soloist with strings
- IV - Scherzo II - soloist with brass and percussion
- V - Postlude - soloist with full orchestra

Material

My one concession to idiomatic effects in the solo part is the glissando and, as it can be seen as a 'smoothing out' of any upwards or downwards moving gesture, much of the material in the work can be thought of as an exploration of the glissando. As such, the opening of the

piece has the soloist accompanied by falling, modal string and wind configurations, and a rising figure in the oboes, Eb Clarinet and strings. The glissando is also used very obviously in Scherzo I, and the importance of the gesture is made clear by the three orchestral trombones (and tuba with a 'fake' glissando) joining the soloist in the last glissando of the movement in bar 117. At the end of the last movement, the trombone reasserts itself as the soloist, following the cor anglais's solo, by playing slow glissandi, in its low register.

The image inspiring most of Scherzo I is that of stones hitting water and the resulting ripples - the trombone staccato notes are the 'stones' and the wind/tuned percussion *arpeggios* the 'ripples'. The result is, hopefully, a memorable sonic object which is moved around and extended through various chords derived from Fig. 24. The *arpeggios* alternate within the wind section between the flute-clarinet ensemble and the oboe/cor/bassoon ensemble, so that the orchestral colour changes.

Whereas in Scherzo I, the catalyst is a single *staccato* note triggering arpeggios, in Scherzo II the same arpeggio is the catalyst which triggers repeated chords in the brass. Assuming the brass to be sat in 'standard' symphony orchestra layout, the layered repeated semiquavers seem to move across the 'soundstage' in different directions depending on the order of the sections; this sonic movement in space was the initial idea for the movement.

Harmony

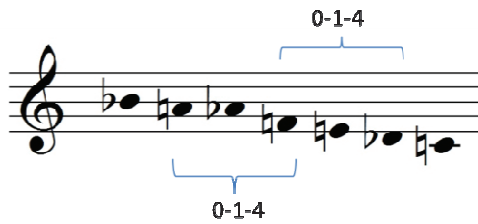
The 'mode' of the falling string and wind configuration is a variation of the mode of the main trombone theme - Fig. 22. The descending 0-1-4 trichord is present twice in this mode and gives the mode its major/minor character.

The figure displays three musical staves. The top staff, labeled 'Trombone line', is in 4/4 time and features a descending melodic line with four triplet markings. Dynamic markings below the staff include *pp*, *mp*, *p*, *mf*, and *p*. The middle staff shows three modes: 'Tromb. mode', 'Tromb. mode up 3 semitones', and ''Accompanying' mode'. A bracket under the last two modes is labeled 'These 3 notes up one semitone'. The bottom staff, labeled 'Flute 1', contains a complex, fast-moving melodic line with dynamic markings *p*, *pp*, *p*, *pp*, and *p*.

Fig. 22

Displacing the second note by an octave gives the minor 9th and major 6th leaps that characterise the trombone part in Scherzo I (Fig. 23).

Mode 1 transposed up minor 3rd



Solo Trombone bars 52-53

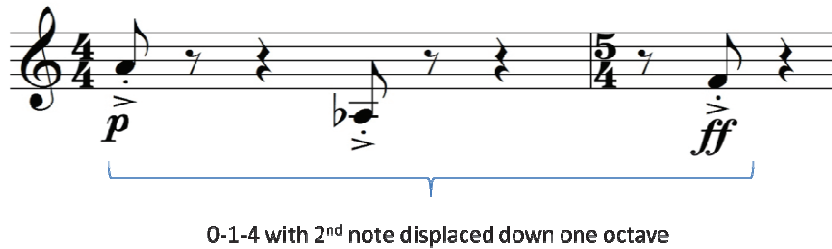


Fig. 23

As is the case in the first of the *Two Inventions*, I use different transpositions of the same mode in sequence in order to give variety whilst maintaining coherence. However, whereas in the string quartet these transposed modes simply follow each other in sequence (with some overlap), here, in the section from bars 12 – 21, the string chords act as ‘pivots’ between the two transpositions, as can be seen from Fig. 24.

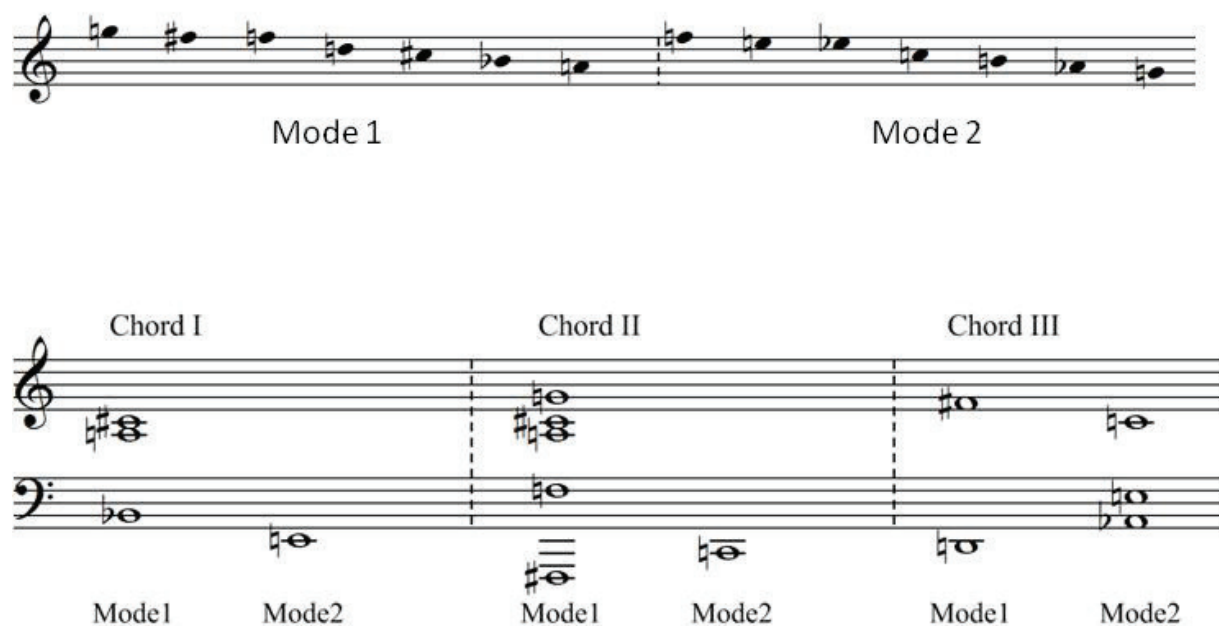


Fig. 24

Motivic development

In general, there are fewer motivic links between the movements here than in the rest of the portfolio. Each movement has its own material, although there is a similarity to the modes used so that the movements do not sound unrelated. However, there are two techniques used to combine the motifs, which are developed later in the portfolio.

In the third movement, a variation of the rhythm of the trombone line from the opening of the first movement is played with the mode of the wind and string writing with which it is accompanied, to give the trombone line in bars 156 – 160 - Fig. 25.

Rhythm of opening trombone line, bars 2-4



Combine to give trombone line, bars 155 - 158



Opening wind mode, bar 1 – transposed up major 3rd



Fig. 25

The last movement recalls various materials from the prelude. Other than the accompanying falling string figuration, the melody in the cor anglais is a combination of several fragments from the first few bars of the first movement - as shown in Fig. 26. This is the same 'combining' technique as used in the Concerto for Chamber Orchestra, shown in Fig. 49.

Solo trombone bar 7



Flute bar 1



Cor Anglais bar 300 - 304



Oboe bar 1 - 2

Fig. 26

7. *Two Inventions* for String Quartet

Introduction

In the first of his 'Six Memos for the Next Millennium', Italo Calvino writes of trying to find a 'lightness' in the art of the 21st Century - this resonated with me when I was starting to think about writing this particular piece, and the subsequent pieces in the portfolio. It is not that this art might lack depth; rather, Calvino is suggesting a

*poet-philosopher who raises himself above the weight of the world, showing that with all his gravity he has the secret of lightness.*³⁸

My aim, therefore, was to try to write something that might suggest lightness in several ways: in its engagement with the history of the form and idiomatic gestures of the group, aurally in the texture of the music, and also the structure and title of the piece.

As I started, I had no idea how many movements I wanted to write or indeed whether there would be 'movements' as such - I let the structure develop intuitively from the opening 'cello line and accompanying harmony. The material of both movements starts from this same point - something made explicit by the literal repeat at the start of the second movement of the opening gesture of the first.³⁹ The word 'movement' seemed inappropriate and so I decided to title them 'inventions'.

³⁸ Lightness, in *Six Memos for the Next Millennium* (Harvard, 1988) 12

³⁹ In the same way as the three 'deals' from Stravinsky's *Jeu de Cartes*. Igor Stravinsky, *Jeu de Cartes* (Mainz, 1936)

Analysis

First Invention

Harmonically, this piece represents the tightest use of harmony, motif and structure in the portfolio; I deliberately constrained myself harmonically, and motivically - more so than in the previous pieces.

As mentioned in the introduction to this chapter, there are various traditional music 'types' in each invention. The structure of the first, in terms of these types, is given in Fig. 27.

In general, the first movement music is presented in various transposed versions of the 7-note mode from Fig. 29, and the slow movement music is from transposed versions of a 9-note chromatic collection. I had no long-term harmonic plan, and any sense of tension and release or direction is intuitive rather than systematic.

Bars 1 - 27	Bars 28 - 65				Bars 66 - 73
1st mvt. music	Slow Mvt music Intercut with 1st mvt. music				1st mvt. music & Coda
	28-47	48-50	51-59	60-65	
	Slow mvt.	1st mvt.	Slow mvt.	1st mvt.	

Fig. 27

The opening gesture, Fig. 28, contains the germ for most of the music in the first invention - the main mode (Fig. 29), the falling sixth gesture and the quasi-*glissando* in the upper strings.

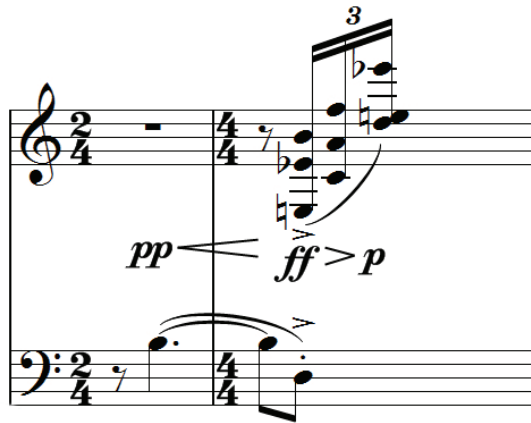


Fig. 28



Fig. 29

The initial gesture is followed by an exploration of the mode in various transpositions, and includes an important shape in the first violin at bar 5 which forms the top line of the chord sequence (Fig. 30) which is the basis for the structure and harmony of the pizzicato section leading up to it.

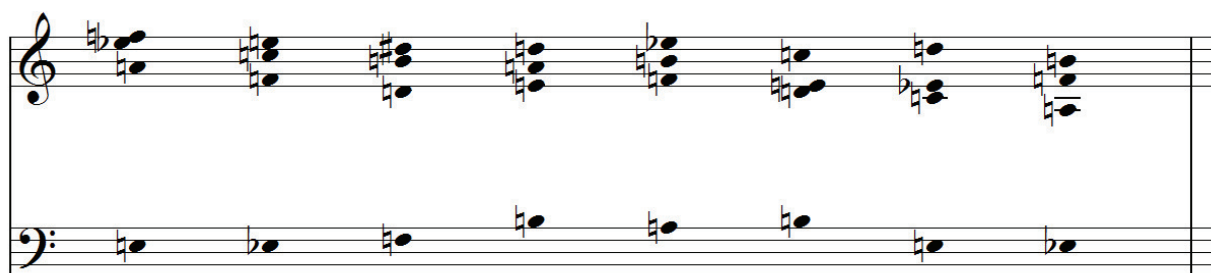


Fig. 30

These are the first uses of my 'Structural Chord Sequence' technique - each instrument traces a path through these chords (backwards), missing some pitches to lighten the texture, so that the last chord of the pizzicato section is the second chord of the sequence. Although each instrument takes its own path through the block, what results is the chord sequence in various spacings. Fig. 31 shows how this process works for bar 4:

- the Chord Sequence is reversed (with chord 1 missing)
- the instruments trace a path through the chords
- these notes are used with octave displacements, and some missed out to lighten the texture, to give the passage shown
- NB three notes have been changed from this system (shown 'crossed out') in the 'cello part to give better part writing. The notes, however, are taken from the underlying mode.

Chord Progression



Chord Progression backwards, showing which instrument is playing which note

A musical score showing the same chord progression backwards, numbered 8 to 2. The notation includes symbols for each instrument: Violin 1 (◇), Violin 2 (▲), Viola (×), and Cello (◆). The notes are distributed across the two staves, with some notes appearing in both.

Violin 1 = ◇
Violin 2 = ▲
Viola = ×
Cello = ◆

Resulting passage



Fig. 31

A slightly more developed version of this technique is used to produce the slower music at bar 28. The source chords are a variation of those in Fig. 30, from a 9-note chromatic mode, initially from B nat. - G nat., but the main difference is in the freer use. The viola traces a line through the chords producing a melody and the two violins, *pp* tremolo, pick out their lines which form a melody and accompaniment. Although the pitch procedure is strict, the notes have then been moved around rhythmically so that they are no longer moving homophonically, and the verticals from the chord sequence no longer 'line up'. As the music moves on, the chord block is transposed and the procedure becomes less strict as intuition

takes over in the writing of the viola melody. The first two bars of this process are shown in Fig. 32.

The image shows a musical score for Violins and Viola. The Violins part is on the top staff, starting with a treble clef, a key signature of one sharp (F#), and a tempo marking of 60. The Viola part is on the middle staff, starting with a treble clef and a key signature of one sharp. The score shows a transition of a melody from the Viola to the Violins. The Viola part has a 'ppp' dynamic marking and a 's' (sustained) marking. The Violins part has a 'p' (piano) dynamic marking. The bottom staff shows a 4/4 time signature and a key signature of one sharp.

Fig. 32

At bar 51 this viola tune is moved into a new context, and becomes a melody played in double octaves by the first violin and 'cello. The accompanying figure in the second violin and viola is another use of this chord sequence technique in that it takes the music from bars 17 and 18 which come out of the chord sequence in Fig. 30 and the texture is lightened from the essentially homophonic source by missing notes out to make a more contrapuntal-sounding texture.

The pizzicato music is then gradually re-introduced, starting in the 'cello until all four instruments are playing and leads to a restatement of bars 5 and 12 in quick succession followed by a short coda section which is a re-use of bars 17 and 18.

Second Invention

As discussed earlier, the second invention starts with exactly the same gesture as the first, but the music goes in a different direction, with the same material as the first used in different ways, as shown in Fig. 33:

- the first two notes of the second 'cello entry from bar two of the first invention are taken up an octave and re-orchestrated for harmonics in the 'cello in unison with pizzicato in the first violin. This figure is varied and becomes one layer of the texture
- the rhythm of the same 'cello entry from the first invention is played in seconds and thirds by the second violin and viola, and this phrase is varied and becomes the dance-like music of this invention

Harmonically, this music is based on the mode in Fig. 29 but this mode is not adhered to strictly and extra pitches are introduced as and when voice leading and motif variation requires, for example the Bb in bar 77.

The two layers are then moved; the accompanying figure is now in viola harmonics with *pizzicato* second violin, and the dance material is in the first violin and cello, at a distance of four octaves from each other, in a different transposition of the mode. This culminates in a statement of the dance rhythm in the full quartet followed by all four

playing a glissando up a major sixth linking this to the first invention and also foreshadowing the slower music later in this invention.

The figure displays three musical staves. The first staff, labeled '1st Invention', features a single line for 'VC' (Violoncello) in bass clef, showing a glissando up a major sixth marked with *pp* and an accent (>). The second staff, labeled '2nd Invention', shows two staves: 'Vln 1' (Violin 1) in treble clef with a 'pizz' (pizzicato) marking and *ppp* dynamic, and 'VC' in bass clef with *pp* dynamic. The third staff, labeled '3rd Invention', shows two staves: 'Vln 2' (Violin 2) in treble clef and 'Vla' (Viola) in bass clef, both marked with *pp*. Blue arrows indicate the flow of the dance material from the first invention to the second and then to the third.

Fig. 33

The development of the dance material is simple; it is first played by different combinations of two instruments, then the three lower voices, and then all four. At bar 124, the slow music foreshadowed at bar 92 reappears as an augmentation of this dance gesture, with all four instruments playing sixth-based homophonic chords. Although much of this invention uses only mild dissonance, these chords are particularly consonant, and so this section has the least harmonic tension.

The invention ends with a short coda, with the dance music high in the two violins, the 'cello on the B that started the piece, and a big *crescendo* leads to an exact statement of the opening gesture of the piece. The effect of this is to suggest that, despite the 'release' of the slow music preceding the coda, the music could simply start again. This idea takes its inspiration from two of Berg's works: *Wozzeck*⁴⁰ and the *Lyrische Suite*⁴¹. As Berg says of the end of *Wozzeck*, 'the opening bar of the opera could link up with this final bar and in so doing close the whole circle'.⁴² This circular effect can also be seen in purely musical terms in the *Lyrische Suite* - following the *fff* G major climax at bar 31, the dominant character of D major with respect to G major is asserted as the music dies away. Given that the second violin's first chord of the first movement is a G and a D, there is feeling that the end of the sixth movement is cadencing to the beginning of the first to 'start again'.

⁴⁰ Alban Berg, *Wozzeck* (Vienna, 1955)

⁴¹ Alban Berg, *Lyrische Suite* (Vienna, 2005)

⁴² Douglas Jarman, *Alban Berg: Wozzeck* (Cambridge, 1989) 156

8. Hidden Traces/Ancient Places

It was my initial intention to write a brass quintet - the quintet of 2 trumpets, horn, trombone and tuba is the established small brass chamber ensemble.⁴³ Despite this, the ensemble seems to have been overlooked, and as such, has had little really high quality music written for it.

Having written this piece for the quintet ensemble, I was talking to a colleague about a new group⁴⁴ he was forming following his PhD research into brass ensembles. I decided to re-write the piece for this 7-piece group which comprises the standard symphonic 'heavy brass' section of three trumpets, three trombones and tuba. Initially, I thought the ensemble might lose character and flexibility of timbre with no horn but, with the use of lyrical high trombone writing and the third trumpet doubling flugel horn, I do not think this is a problem. Seven instruments rather than five also provide the opportunity to write denser chords.

Analysis

The plan of this piece was based on practical considerations; even the best brass players have limited endurance and I have witnessed first-hand new music not being programmed

⁴³ The establishment of this particular ensemble seems to have taken place in New York, particularly at the Juilliard School in the late 1940s - Bill Jones, 'Brass quintet', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed June 13, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46520>

⁴⁴ <http://septura.org/>

by brass groups simply because they knew that they would find it hard to finish the rest of their programme. This seems to me to have some bearing on the reasons behind John Wallace's comments above. Therefore, I decided to try to write a brass chamber piece that makes concessions for the limited endurance of the players and yet none with the music. In some ways this ends up being a Stravinskian limitation⁴⁵ - I have imposed a restriction on myself, with the intention that this would impel me to be more creative within these limits. This idea of limitation is also used in a more obvious way in the coda of the last movement.

The first music written was a single movement. This was split in two: the first half has become the first of the four movements, and the second half is now bar 241 to the end of the fourth movement. This has ensured an obvious arch shape to the piece, although this was not the original plan.

As mentioned above, the idea was to make the piece practicable by giving players plenty of rest, and, in doing so, varying the texture and making it less dense. The second movement is therefore for the trumpets (two in the quintet version and three in the septet) with very brief interjections from the lower brass, and the third starts and finishes with long passages for lower brass, with a section for the full ensemble between.

First Movement

Following on from the string quartet, this movement uses another 'Structural Chord Sequence' - Fig. 34.

⁴⁵ Igor Stravinsky, *Poetics of Music* (Harvard, 1942) 65

This sequence of five chords uses all 12 pitches, and the character of the harmony comes, above all, from the spacing of the top three notes - each chord uses one of two related shapes, A and B in Fig. 35. The bottom two notes are chosen intuitively, but use the intervals of a major 9th or major 7th, and therefore echo the intervals between the outer notes of the top three notes.

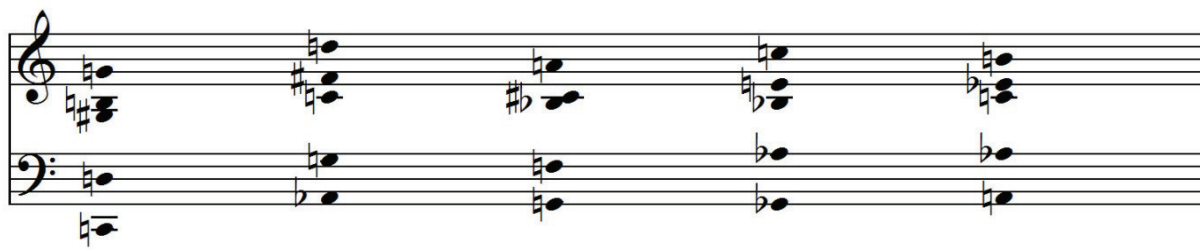


Fig. 34



Fig. 35

The opening of the movement uses various transpositions of the chord sequence in succession, with the instruments finding a line through the chords, in the same way as in the first of the *Two Inventions for String Quartet*, described in Fig. 31.

This piece uses the chord sequence as surface material, as well as a tool for construction - the chords are stated as a sonorous choral at bars 11/12 and 22-25, and, at bar 28, the three lines (two trumpets and second trombone) are chosen freely from the chords.

At bar 36, the first trombone's line is constructed from a second stage of use of the chord sequence, where the pitches come from the first of each set of notes from the opening, as shown in Fig. 36.

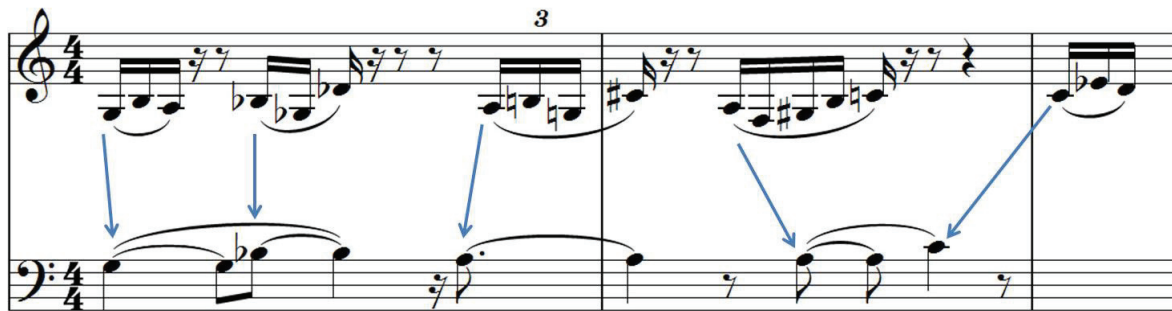


Fig. 36

The other important material of the movement exploits, as in the Trombone Concerto and Trumpet Quintet, the lyrical possibilities of the 'heavy brass' instruments - a short melody first stated by the first trombone in its high register at bar 8. When it is repeated at bar 20 in the flugelhorn, it is extended - the upwards semiquaver gesture which is added to the original is used later in both the trombone melody of bar 36, and in various transpositions layered at the climax of the movement at bar 48.

Second Movement

There are ideas from Berg's *Lyrische Suite* throughout this piece, and Berg's movement structure - alternately fast and slow, with the fast (1, 3, 5) getting faster and the slow (2,4,6) getting slower - is the basis of this movement. Here, the music alternates between slow and fast (mirroring the opening of the first movement) and the slow sections gradually get

quicker (♩ = 46, 52, 60). The slow sections start long and get shorter; the fast sections start short and get longer. At bar 88 the fast and slow music are layered, with the slow music noted at half speed in ♩ = 144.

The slow music uses chord A (Fig. 35) from the first movement split between the two trumpet parts, using the same shape as the trombone line from the first movement. The fast music uses a downwards flourish, similar in nature to the semiquavers of the first movement, but now with the rhythmic unison disrupted by the use of triplet quavers against the semiquavers. Where the slow music is characterised by the use of the chord A (Fig. 35) shape, and the pitch collection is not controlled, the fast music uses the shape of the first three notes of the trombone theme in Fig. 36, and the note choice is controlled by the use of the mode as shown in Fig. 37 (the E, omitted in the first fast section, is added in the second).



Fig. 37

Third Movement

In the *Lyrische Suite* it seems to me that the expressive intensity gets more extreme as the movements progress; the first movement is almost neo-classical in rhythm, with the idiomatic use of the 12-tone technique reinforcing this with tonal-sounding harmony, the

second is almost pastoral in compound time, and the level of expression gets greater through the movements until the final movement has expressionist outbursts, for example the extreme intervals in the first violin in bar 7.

The Brass Septet is based on this model and where the first movement generally has a rhythmic simplicity and directness of expression, the second is rather freer and more 'expressive', and the third moves to a more extreme level of expression, particularly in the virtuosic solo tuba line. However, unlike *Lyrische Suite*, the fourth movement returns to the rhythmic simplicity of the first.

The first section of the third movement is in two parts, the first based on trombone chords played with cup mutes, and the second based on a tremolo effect in the trumpets, again with cup mutes. The pitches of the trombone dyads come from transposed versions of the four chords in Fig. 38, which are linked to the previous movements - the lowest line is the first four notes of the trombone melody from Fig. 36. The top two parts of chords 3 and 4 in Fig. 38 are a reference to the harmonic content of the opening of the second movement - which in turn outlines chord A from Fig. 35.



Fig. 38

At bar 129 the trumpets use transpositions of dyads related to Fig. 38 notes, as given in Fig. 39.

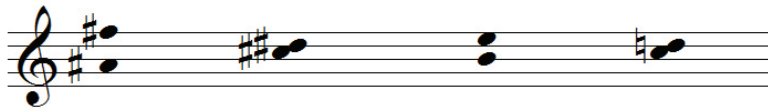


Fig. 39

These two sections accompany a long, virtuosic tuba solo. Having talked to several players, the tuba solo⁴⁶ is playable but on the edge of playability - it is not particularly quick but the leaps involved, and fairly extreme range, make it tricky. Structurally, the solo is a long 'wedge'; the range of the writing gets smaller from just over a three octave span in the first passage (112 - 117) until the tuba ends up on just one note, Bb, by bar 134. This Bb becomes an important note in the fourth movement.

The middle section takes music from bar 21-22 in the first movement and harmonises it with fairly dissonant chords. The idea of the extreme range of the tuba solo is echoed here as, at the end of each of the phrases, the Eb trumpet is quite high in register followed by a low short tuba note. There is then a sequence of three widely spaced quiet chords (Fig. 40) where my intention was simply to write very beautiful, relatively consonant chords in contrast to the harsher dissonance earlier.⁴⁷ It is interesting here that the spacing of the chords reduces the level of dissonance. As noted by Reginald Smith Brindle, 'if the notes of a dissonant interval are placed more than an octave apart, the tension is reduced'.⁴⁸

⁴⁶ The tuba writing takes some inspiration from Birtwistle's Tuba Concerto - Harrison Birtwistle, *The Cry of Anubis* (London, 1996)

⁴⁷ The inspiration for this is the sonorous ninth based chord at the climax of the love duet in George Benjamin, *Written on Skin* (London, 2012) Act 1, bar 409

⁴⁸ Reginald Smith Brindle, *Serial Composition* (Oxford, 1966) 39



Fig. 40⁴⁹

Trumpet tremolo effect

Due to the nature of the harmonic series, in the higher register of their range, valved brass instruments can play the same note with different fingerings.⁵⁰ For example, the first trumpet note of bar 129, a concert Ab, can be played on the Eb trumpet with the first valve alone or the first and third together. If the player alternates quickly between the two options, it has the effect of a single note trill. Of course this also means that the players must use the key of instrument given in the score, at least for this passage.⁵¹

Fourth Movement

The fourth movement introduces material unrelated to the others: the rather light, dancing music shared between the third trumpet and first trombone. This material is varied within a 7-note mode, with interjections from the other instruments. The limitation of the mode is

⁴⁹ The top three notes of the first chord is the trichord of Fig. 44 from the Concerto for Chamber Orchestra

⁵⁰ In fact some players use the 'alternate' fingering instead of the standard one for some notes if it makes their particular instrument in tune!

⁵¹ Trumpet players often use a different keyed instrument than the one specified to make tricky passages easier.

not adhered to strictly, as new notes are added as the music progresses - the D at bar 166 for, example. The first interjection is a restatement of the third of the quiet chords from Fig. 40 and this resolves⁵² onto the loud staccato Bb on the last quaver of bar 168 - Bb is also the pitch which was the goal of the tuba's 'wedge' in the third movement. To articulate that the Bb is important, this is both loud and non-muted where the other interjections (mainly dyads in sixths recalling second movement) are muted and quiet. In bar 178, the Bb develops into the first three notes of the slow melody from bar 8 of the first movement (not at the same transposition). At the same time, upwards moving gestures and some glissandi are added to the music in the first trombone and third trumpet, again recalling material from the first movement.

In bar 220, two motifs from previous movements are played in succession (Fig. 41), a technique that will be discussed in the next chapter with regards to the last movement of the Concerto for Chamber Orchestra, and suggests in retrospect from where the 'new' material of the fourth movement comes.

The dance-like music is now taken up *staccato* in the lower brass, with the upwards gestures in the trumpets, and this leads to a *ff* chord (transposed chord 3 from Fig. 34) at bar 241 which is the beginning of the coda. This is the second half of the original first draft, as mentioned earlier, and, as such, this chord provides a resolution to the end of the first movement.

⁵² This is not in any way a tonal resolution, of course, but some of my intuitive note choice and voice leading is informed by traditional practice and this can be seen in the bass trombone resolving from Eb to Bb in a traditional cadence and the two trumpets moving by semi-tone step onto the Bb.



Fig. 41

As mentioned above, the coda provides another example of Stravinskian limitation in that the music is based on a set of just five notes: B, C#, D, F, F#. These notes are re-voiced, with the bass note changing (Fig. 42), and with the very basic gesture of the rising semitone from the start of the melody at bar 8 as the motivic interest.



Fig. 42

At bar 252 the first trombone and tuba recapitulate, in octaves, the music from the opening of the first movement, and the 'limited' chords then reappear with the F replaced with a C.

9. Concerto for Chamber Orchestra

The *Concerto for Chamber Orchestra* was always intended to be the final piece of the portfolio and be a summation of the questions of form and genre that I had set myself. This is still the case but not in the way I first conceived it. It has much in common with the *Sinfonia for Brass* and along with the last piano piece (*Rachenitsa*) in some way forms a set as they were written simultaneously (music originally intended for the brass piece ended up as the start of *Concerto for Chamber Orchestra* and an aborted movement of the *Concerto* ended up as the beginning of the *Rachenitsa*). I will discuss some of the key ideas and practices in this piece that have developed from the previous pieces.

Form, structure and genre

The initial intention was to write a 'symphony' and, in doing so, discover what that form means to me with regards to my material and my aesthetic. Although it started off in this way, as the material started to come together and the form of the piece began to emerge, it became obvious to me that I would not be happy to call it 'Symphony'. It is not because of any perceived lack of seriousness or depth, a 'grand gesture' as such; as discussed with reference to *Lightness* in the 'Two Inventions', a lightness of touch is something to which I aspire - there is nothing wrong with a light symphony!

However, when I planned to write the symphony, I had intended to do so with more control and planning of the structure and harmony and in this regard I feel I have failed to write what I would think of as a symphony. Ideally I would have planned the structure more firmly in advance - as Peter Maxwell Davies writes about his second Symphony:

*...sound, firm but flexible structure is essential, and in a lifetime where all dimensions of musical construction have gone into the melting-pot, clear thought about basics is even more important.*⁵³

In an online interview, George Benjamin, when asked whether 'the question of form [is] a strategy that precedes the rest', says that 'the question of form is essential' but goes on to say that:

*I change my way of doing things as I go along. The term "strategy" seems too efficient for me. On the contrary, I think that confusion (I don't know what I'm going to do, nor how I'm going to do it) is a part of creativity.*⁵⁴

I find something 'classically' pleasing about the idea of everything being perfectly mapped out in some way, even if that system can be subverted and broken as the music develops. However, if, having not pre-planned in this way, the music nevertheless ends up with a firm structure, interesting form and internal coherence (as I think this piece does) then am I right to judge the success of the piece by the composition process rather than the end result? I am still undecided and so the piece is not named a symphony.

Structurally the piece is in four movements and in this case, like the Brass Septet and unlike the Two Inventions, they are in 'contained' movement types:

- I. First movement - expository and introductory
- II. Slow, sonorous music with several solo melodic lines
- III. Scherzo

⁵³ Peter Maxwell Davies, Composer's Note on Symphony No. 2
http://www.maxopus.com/work_detail.aspx?key=259

⁵⁴ George Benjamin, *Form and Meaning*, an interview with Gabriel Leroux,
<http://manifeste.ircam.fr/text/form-and-meaning/?lang=en>

IV. Second slow movement, Arioso in style, which summarises in an aurally clear way the material of the whole piece

Having discarded the title Symphony, I realised that in concentrating on the sectional timbre of the instruments, the piece had turned into a concertante work, both for sections together and solo instruments as given in Fig. 43.

Movement/Bar	Section/Instrument	Movement/Bar	Section/Instrument
I: 7	Horn/Bassoon music	III: 177	Horn Duet
I: 24	Bassoon duet	III: 191	String Section (<i>pizz</i>)
I: 57	String section	III: 214	Glock. and Harp duet
II: 117	Viola Solo	IV: 262	Bassoon Solo
III: 137	Clarinets	IV: 300	Horn duet (with 'cello)
III: 157	Contrabassoon	IV: 309	Harp solo

Fig. 43

Harmony

The harmonic germ of the piece is the chord as given in Fig. 44, the notes of which, with different octave displacements, produce the major and minor 7th and 9th, which are used frequently in the piece.



Fig. 44

Despite the inclusion of the minor ninth in this spacing, music using these notes can have a relatively consonant character, as discussed in chapter 7. This is particularly the case when the notes are not 'lined up' as a chord - for example, the harp, marimba and double bass ostinato, Fig. 45. The intervals marked with a * in Fig. 46, as played by the bassoons in their music played over this ostinato, can also be seen to be expanded and contracted (by octave) versions of intervals from Fig. 44.



Fig. 45

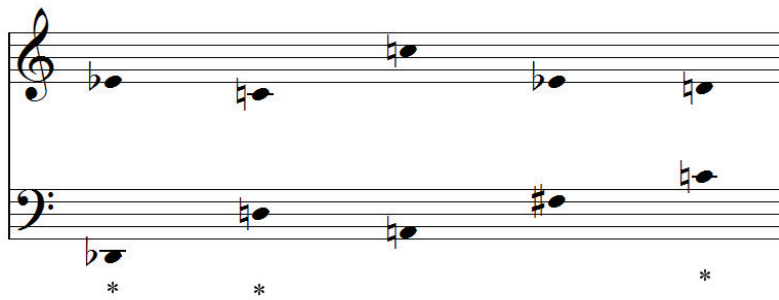


Fig. 46

The free transposition of the source themes in the bassoon arioso in the fourth movement (as discussed below) was intuitive, and gives rise to an 8-note mode which can be seen as a pair of octatonic tetrachords (but not actually a full octatonic set in combination) or an Eb 'harmonic' minor with the addition of a G natural - Fig. 47.

In the second movement the relatively consonant chord with which it begins (chord A in Fig. 48) is consciously unrelated to the harmony of the first movement. As with the chord in the Brass Septet, Fig. 40, the intention was to write a very beautiful chord, which alternates with a much darker, unsettled chord (B in Fig. 48), which does contain the germ chord, Fig. 44.



Fig. 47



Fig. 48

Structurally⁵⁵, this movement states, very simply, various different voicings of chord A - A', A'', A''' in Fig. 48. These are the pitches in chord A, re-spaced to give slightly different emphasis to particular pitches, and therefore a slightly different colour to the chords. This is very similar to the way in which the change of bass note via the same process of re-voicing changes the character of the chords at the end of the Brass Septet in Fig. 42. Between these statements of the chords is either a statement of the more discordant B chord, or more melodic material (high string writing, viola tune).


As well as the germ chord, Fig. 44, two conspicuous chord shapes, from the first movement particularly, are taken from the Brass Septet - chords A and B from Fig. 35.

In the same way as the bassoon arioso sums up previous material, as discussed below, the harp chords in the last few bars do so harmonically as they oscillate between Fig. 44 and chord B from Fig. 35.

⁵⁵ The model for this is the opening of the fourth movement of Thomas Adés' *Asyla*, in which he states slightly varied versions of a beautiful object and has different music between or over the statements. Thomas Adés, *Asyla* (London, 1997)

Motif, line and rhythm

The two best illustrations of how my motifs work in this piece are examples of a 'summing up' and a 'partitioning'.

- Summing up: Although I could have written the bassoon arioso which begins the fourth movement freely, perhaps with some passing reference to previous music, this arioso line is strictly constructed from the interval content of the themes of the first movement. This is shown in Fig. 49
- Partitioning: Fig. 50 shows how sections of the clarinet motif at bar 5 are used variously throughout the movement, all of which are in anticipation of the scherzo in which the  dance rhythm is important.

The piano pieces aside, rhythm is perhaps the least systematised parameter in my music - it is almost entirely intuitive. However, in describing the use of motif above, it is clear that the 'recognisability' of these motifs is either pitch/shape-related or rhythmic depending on context. In Fig. 49, it is the pitch content (and order) which is recognisable as the various motifs are pieced together to make the arioso line, whereas, in Fig. 50 the pitch content is less important as a unifying factor - the rhythm of the clarinet motif is what remains recognisable.

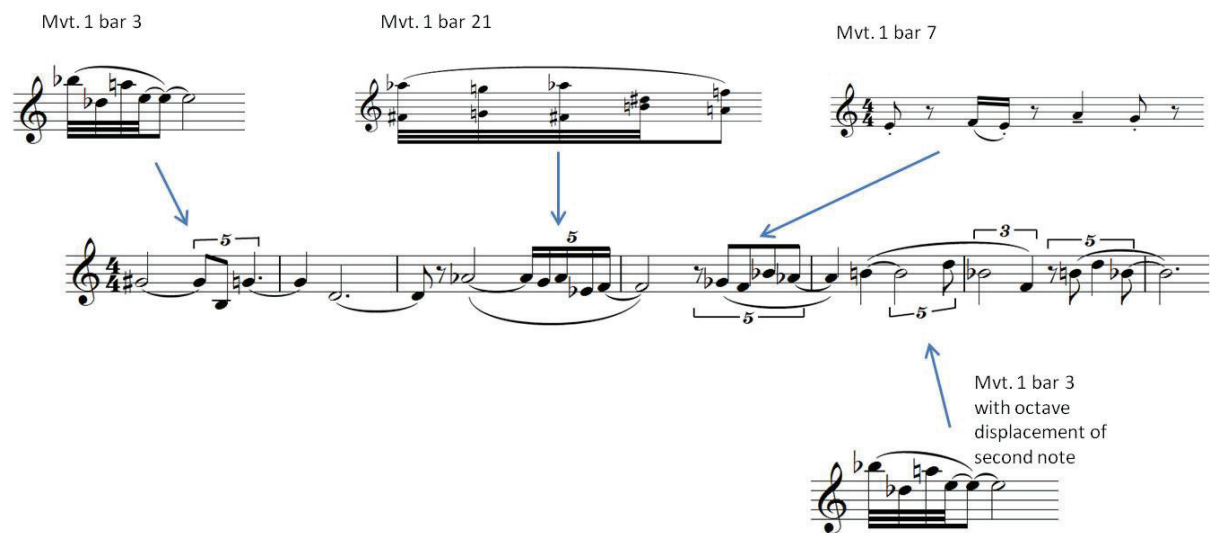


Fig. 49

Mvt. I, bar 5

Mvt. I, bar 7 (motif d)

Mvt. I, bar 24 (motif c)

Mvt. I, bar 35 (motif b)

Mvt. I, bar 85 (motif a)


Fig. 50

Another instance of the motivic recognisability of rhythm is in bar 90 where the Contrabassoon and Double Bass rhythm is clearly that of the horn/bassoon music at bar 7, but not in any strict sense - the note lengths are in different proportions, and yet by

71

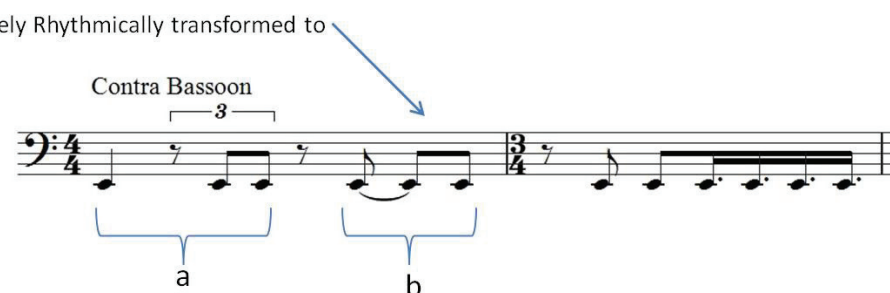
preserving the order of 'short/long-ness' the rhythm remains recognisable. This rewritten version of the bassoon rhythm is then partitioned into two halves, and it is these two short rhythms which are layered on top of each other, in instrumental sections, to articulate the chord at the beginning of the second movement - see Fig. 51.

Bassoon



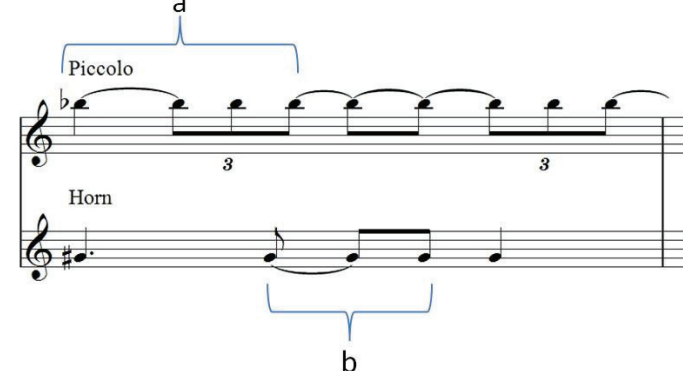
Freely Rhythmically transformed to

Contra Bassoon



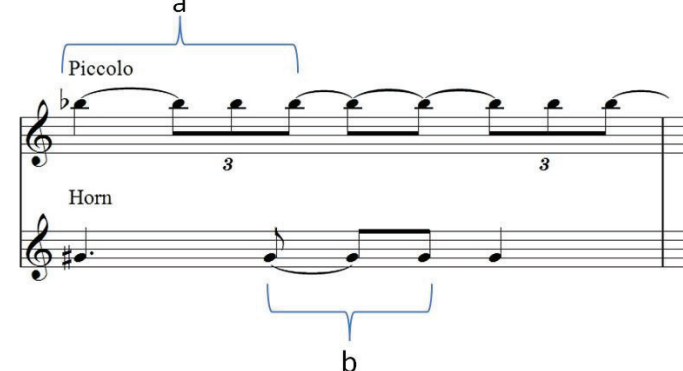
a b

Piccolo



a b

Horn



a b

'a' and 'b' partitioned from contra bassoon rhythm and layered

Fig. 51

10. Conclusion

As acknowledged in the introduction to this thesis, one of the main reasons for writing the music of the portfolio was pragmatic - to investigate what I saw as a lack of lyrical contemporary brass music and hopefully write and introduce some of this kind of music into the repertoire. The brass music has generally been well received:

- *Simultaneously sovereign and invaded* for trumpet and string quartet has had two performances, one in London and one in Oxford played by Simon Desbruslais and the Ligeti Quartet.
- Two movements of the *Hidden Traces/Ancient Places* had their premiere in quintet form at the Royal Opera House, London and both quintet and septet versions are now published by Resonata music.
- The trombone concerto had a successful premiere in London, and the version with piano reduction will be published, also by Resonata music, end 2015/early 2016.

To say that these pieces have 'entered the repertoire' would be an exaggeration - however the performers have enjoyed playing them, and they have been well received by the audiences.

As discussed in the introduction, my main 'method' of composition during the portfolio was by intuition: I trusted my ear to give me the 'right' note and also to tell me what needs to happen in the structure and when. In retrospect there are two issues with this way of working. Firstly it is time consuming, in that, when my ear fails me and the 'right' note does not come straight away, I have to improvise until I find it – I have no backup system to help

me. Secondly, perhaps by relying on intuition, I limit myself by staying within my 'comfort zone'; it is more difficult for me to develop or discover newer sounds if my ear is always trying to find the 'right' decision based on intuition. Structurally this perhaps caused a problem in the Concerto for Chamber for Orchestra where there were fewer extremes than were perhaps needed for a structure of that length. Some breaking of my own intuitive rules may have led to note choices and structural decisions about which I may have felt uncomfortable but the taking of the risk (in my terms!) may have led to more interesting consequences.

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Stephen Hicks

The familiar narrowing of homecoming

for small ensemble

2012

8'

The familiar narrowing of homecoming

Flute

Bass Clarinet in B \flat

Violin

Violoncello

Piano

8 $\sharp\flat$

8 $\sharp\flat$

8 $\sharp\flat$

ff

p

mf

p

ff

p

f

p

ff

p

mf

ppp

f

ppp

ppp

f

ppp

ppp

ppp

ff

mf

ff

f

ff

mf

6

Fl.

B. Cl.

Vln.

Vc.

Pno.

f *p* *f* *ff* *p* *ff* *pp* *ff* *p*

f *ppp* *ff* *pp* *ff* *ppp* *ff* *ppp* *f* *p*

f *ff*

(8).....

8^{vb}.....

8^{vb}.....

11 **A**

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

f *p*

fff *p*

pp

f

fff *p* *pp*

mf *f* *fff* *pp*

8^{vb}.....

8^{vb}.....

8^{vb}.....

8^{vb}.....

B

♩=70 Moving on

15 $\text{♩} = 70$ Moving on

Fl.

B. Cl.

Vln.

Vc.

Pno.

p *pp* *p* *mp* *p* *mp* *p* *mp*

ppp *pp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

8^{ub}

21

Fl.

p *mp* *p* *mf* *p* *mf* *p* *mf*

B. Cl.

p *mp* *p* *mf*

Change to Clarinet in Bb

Vln.

fp *ppp* *fp* *p* *fp*

Vc.

p *mp* *ppp* *p* *mf*

Pno.

p *mp* *p* *mf* *p* *mf* *p*

8^{va} 8^{va} 8^{va} 8^{va}

24

Fl.

B. Cl.

Vln.

Vc.

Pno.

Very calm

mf *p* *mf* *p* *mf* *p* *ppp*

p *fp* *p* *mf* *p* *mf* *p* *mf* *ppp*

p *mf* *p* *mf* *p* *pizz* *p*

mf *f* *ff* *p*

8^{va} *8^{vb}*

C

♩=104 With energy; dance!

29

Fl.

f

9

Clarinet in B \flat

p *f*

3

3

Vln.

f

Vc.

3

f

arco

Pno.

f

5

6

3

6

3

3

8th-----

Detailed description: This musical score page contains measures 29 through 34. The Flute (Fl.) part begins at measure 29 with a melodic line, featuring a 9-measure rest in measure 30. The Clarinet in B-flat (Cl.) part starts at measure 29 with a 3-measure rest, followed by a melodic line with a 3-measure rest in measure 30. The Violin (Vln.) part begins at measure 29 with a 3-measure rest, followed by a melodic line. The Viola (Vc.) part starts at measure 29 with a 3-measure rest, followed by a melodic line. The Piano (Pno.) part begins at measure 29 with a 5-measure rest, followed by a melodic line. The score includes various musical notations such as rests, notes, and dynamic markings.

34 **D**

Fl. *p pp*

Cl. *p pp*

Vln. *p pp* pizz arco

Vc. *p pp* pizz arco

Pno. *p*

46

Fl.

Cl.

Vln.

Vc.

Pno.

ff f

ff f

ff p

f p

(8)

Detailed description: This page of a musical score contains measures 46 through 50. The score is written for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). Measures 46-49 are in 4/4 time, and measure 50 is in 3/4 time. The Flute and Clarinet parts feature complex rhythmic patterns with triplets and sixteenth notes. The Violin and Viola parts have a more melodic, flowing quality. The Piano part provides harmonic support with chords and moving lines. Dynamic markings include *ff* (fortissimo) and *f* (forte) for the woodwinds and strings, and *ff*, *p* (piano), *f*, and *p* for the piano. A key signature change to F major is indicated by a box with 'F' above the staff in measure 49. A rehearsal mark (8) is located at the bottom left of the page.

64

A. Fl. *To Flute*

B. Cl. *To Clarinet in Bb*

Vln.

Vc.

Pno.

(8) -] 8^{th} - - - - -] 8^{th} - - - - -] 8^{th} -] 8^{th} - - - - -] 8^{th} - - - - -] 8^{th} - - - - -]

72 **H** Mysterious but Bright Flute

A. Fl. *pp* *pp* *ppp*

B. Cl. *pp* *ppp* *p* *pp*

Vln. *arco* *fff* *pp* *ppp* *ppp*

Vc. *arco* *fff* *p* *ppp* *ppp*

Pno. *fff* *pp* *p* *mp*

8^{va} *8^{va}* *Ped.* *Ped.*

The musical score is for measures 72-76. The key signature has one flat (B-flat) and the time signature changes from 3/4 to 4/4 at measure 74. Measure 72 is marked with a '72' and a box containing 'H'. The tempo/mood is 'Mysterious but Bright'. The Flute part starts in measure 74 with a 'pp' dynamic. The Clarinet in B-flat part starts in measure 74 with a 'pp' dynamic. The Violin part starts in measure 72 with an 'arco' marking and a 'fff' dynamic. The Viola part starts in measure 72 with an 'arco' marking and a 'fff' dynamic. The Piano part starts in measure 72 with a 'fff' dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

79

Fl.

3

p *pp*

5

mf *pp* *ppp*

Cl.

6

pp *ppp*

6

mf *pp* *ppp*

Vln.

ppp

ppp

Vc.

ppp

ppp

Pno.

3

mf

6

f *mp*

Red.

84

Fl.

mp *pp* *mp*

Cl.

mp *ppp* *mp*

Vln.

mp *ppp* *ppp* *mp* *ppp* *mp*

Vc.

mp *ppp* *ppp* *mp* *ppp* *mp*

Pno.

p *mf* *p* *mf* *f* *ff*

pizz arco pizz arco pizz

8va 5 3 5 3

89

Fl.

Cl.

Vln.

Vc.

Pno.

arco

arco

p *f* *ppp* *pp* *p* *ppp* *pp*

f *ppp* *ppp* *ppp*

f *ppp* *ppp*

mf *p* *pp* *pp*

Ped. Ped. Ped.

94 $\text{♩} = 70$

Fl. *ppp* *p*

Cl. *ppp* *p*

Vln. *pp* *ppp* *ppp* *p*

Vc. *pp* *ppp*

Pno. *p*

99

Fl.

mp *p* *mp* *p* *mf* *p*

Cl.

fp *p* *fp* *fp*

Vln.

mp *mp* *p* *mf*

Vc.

p *mp* *p* *mp*

Pno.

p *mf*

102

Fl.

mf *p* *mf* *p* *mf* *p* *mf* *p*

Cl.

fp *fp* *p* *mf* *p*

Vln.

p *mf* *p* *mf* *p* *mf* *p*

Vc.

p *mf* *p* *mf* *p* *ff*

Pno.

p *mf* *p* *mf* *f* *ff* *pp* *p*

This musical score page contains measures 102 through 105. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is written in treble clef with a key signature of one flat (B-flat). Measure 102 begins with a 5/4 time signature, which changes to 4/4 in measure 103. The Flute part features a melodic line with dynamic markings of *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p*. It includes triplet markings and a crescendo leading into measure 103. The Clarinet part has a rhythmic accompaniment of eighth notes, with dynamic markings of *fp*, *fp*, *p*, *mf*, and *p*. The Violin part plays a melodic line with dynamic markings of *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p*, including a five-measure rest in measure 102. The Viola part has a melodic line with dynamic markings of *p*, *mf*, *p*, *mf*, *p*, and *ff*, with glissando markings in measures 102, 103, and 104. The Piano part consists of two staves. The upper staff has a melodic line with dynamic markings of *p*, *mf*, *p*, *mf*, *f*, *ff*, *pp*, and *p*, including triplet markings and a crescendo. The lower staff has a rhythmic accompaniment with dynamic markings of *p*, *mf*, *p*, *mf*, *f*, *ff*, *pp*, and *p*, including triplet markings and a crescendo.

[illegible]

[illegible]

129

Fl.

Cl.

Vln.

Vc.

Pno.

ppp

pp

ppp

sotto voce

sotto voce

sotto voce

arco

pizz

arco

ppp

pp

ppp

bring out

3

3

3

3

This musical score is for measures 139 through 145 of 'The Swan' from 'The Nutcracker'. The score is written for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Measure 139: The Flute and Clarinet play a melodic line starting on G4, moving to F#4, E4, D4, C4, and B3. The Violin and Viola play a sustained chord of G4 and B3. The Piano plays a triplet of eighth notes in the right hand (G4, F#4, E4) and a triplet of eighth notes in the left hand (G3, F#3, E3).

Measure 140: The Flute and Clarinet continue the melodic line. The Violin and Viola play a sustained chord of G4 and B3. The Piano plays a sustained chord of G4 and B3.

Measure 141: The Flute and Clarinet continue the melodic line. The Violin and Viola play a sustained chord of G4 and B3. The Piano plays a sustained chord of G4 and B3.

Measure 142: The Flute and Clarinet continue the melodic line. The Violin and Viola play a sustained chord of G4 and B3. The Piano plays a sustained chord of G4 and B3.

Measure 143: The Flute and Clarinet continue the melodic line. The Violin and Viola play a sustained chord of G4 and B3. The Piano plays a sustained chord of G4 and B3.

Measure 144: The Flute and Clarinet continue the melodic line. The Violin and Viola play a sustained chord of G4 and B3. The Piano plays a sustained chord of G4 and B3.

Measure 145: The Flute and Clarinet continue the melodic line. The Violin and Viola play a sustained chord of G4 and B3. The Piano plays a sustained chord of G4 and B3.

The score includes dynamic markings: *pp* (pianissimo) for measures 139-142, and *ppp* (pianississimo) for measures 143-145. The Flute and Clarinet parts include triplets and slurs. The Violin and Viola parts include a *pizz* (pizzicato) marking in measure 140. The Piano part includes a *pizz* marking in measure 140. The Violin and Viola parts include an *arco* (arco) marking in measure 145.

Stephen Hicks

Simultaneously sovereign and invaded

For Trumpet and String Quartet

2012

Duration:c 5'

Simultaneously sovereign and invaded

Stephen Hicks

♩=50

Trumpet in C

Violin I

Violin II

Viola

Violoncello

The score is written for five instruments: Trumpet in C, Violin I, Violin II, Viola, and Violoncello. The tempo is marked as ♩=50. The key signature is C major. The time signature changes from 4/4 to 2/4 in the second measure and back to 4/4 for the final two measures. The music is characterized by dynamic contrasts and specific articulations.

Trumpet in C: Measures 1 and 3 feature a sixteenth-note scale (5 notes) starting on G4, marked *ff* and *p*. Measures 2 and 4 feature a sixteenth-note scale (6 notes) starting on G4, marked *f* and *p*.

Violin I: Measures 1 and 2 are marked *ff* and *pp*. Measure 3 is marked *f* and *pp*. Measure 4 features a glissando marked *p*.

Violin II: Measures 1 and 2 are marked *ff*, *pp*, *mp*, and *pp*. Measures 3 and 4 are marked *f*, *pp*, *mp*, and *pp*. The part includes *pizz* (pizzicato) and *arco* (arco) markings.

Viola: Measures 1 and 2 are marked *ff*, *pp*, *mp*, and *pp*. Measures 3 and 4 are marked *pp*, *f*, *mp*, and *pp*. The part includes a glissando marked *pp* in measure 3.

Violoncello: Measures 1 and 2 are marked *ff* and *pp*. Measures 3 and 4 are marked *f* and *pp*. The part includes *pizz* (pizzicato) markings.

5

ff *pp*

ppp *gliss.* *f* *pp*

p *mf* *f* *pp* *mp* *pp*

p *mf* *f* *pp* *mp* *pp*

p *mp* *mf* *f* *pp*

[illegible]

14 $\text{♩} = 72$

Staff 1 (Violin I): Measures 14-17. Measure 14: *f* (5 notes), *p*. Measure 15: *f* (5 notes), *p*. Measure 16: *f* (5 notes), *p*. Measure 17: *f* (5 notes), *p*.

Staff 2 (Violin II): Measures 14-17. Measure 14: *f*. Measure 15: *f* (arco), *pp*. Measure 16: *f* (arco), *pp*. Measure 17: *f* (arco).

Staff 3 (Viola): Measures 14-17. Measure 14: *mf*. Measure 15: *mf* (3), *mf*. Measure 16: *mf* (3), *mf*. Measure 17: *mf* (3), *mf* (arco).

Staff 4 (Cello/Double Bass): Measures 14-17. Measure 14: *mf*. Measure 15: *mf* (3), *mf* (pizz). Measure 16: *mf* (3), *mf* (arco). Measure 17: *mf* (3), *mf* (arco).

Staff 5 (Cello/Double Bass): Measures 14-17. Measure 14: *f*. Measure 15: *f* (arco), *pp*. Measure 16: *f* (arco), *pp*. Measure 17: *f* (arco).

[illegible]

20

The musical score consists of five staves. The first staff (treble clef) begins at measure 20 with a whole rest, followed by eighth notes, a triplet of eighth notes, and a quintuplet of eighth notes. The second staff (treble clef) also begins with a whole rest, followed by eighth notes, a triplet of eighth notes, and a quintuplet of eighth notes, ending with a *ff* dynamic marking. The third staff (treble clef) starts with a *pizz* instruction, followed by a whole rest, then an *arco* instruction with a *f* dynamic, transitioning to *pp* and then *ff*. The fourth and fifth staves (both treble clef) feature a melodic line starting with a *f* dynamic, transitioning to *pp*, and finally to *ff*. The score concludes with a double bar line at the end of measure 23.

C $\text{♩} = 60$

22

D

ff 6 *f* 5 *mf* *pp* *p*

arco

5 5 *pp* *f* *pp* *mp* *ppp*

arco

pp *f* *pp* *mp* 5 *ppp*

3 3 *pp* *f* *pp*

f pizz *p*

26

mf \rightarrow *p*

mf \rightarrow *p*

mf

mp

p \leftarrow *mf*

p \leftarrow *mf* \rightarrow *p* *mp*

p

arco

31

The musical score consists of five staves, each with a key signature of one flat (B-flat) and a common time signature of 4/4. The score is divided into two systems by a vertical line between measures 32 and 33.

- Staff 1 (Treble Clef):** Measure 31 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Dynamics are *ff* for the first half and *pp* for the second half. Measure 32 is a whole rest. Measure 33 is a whole rest. Measure 34 is a whole rest.
- Staff 2 (Treble Clef):** Measure 31 features a triplet of eighth notes (B-flat, D, F) with an accent, followed by a sextuplet of eighth notes (B-flat, D, F, B-flat, D, F) with an accent. Dynamics are *ff* for the first half and *pp* for the second half. Measure 32 features a triplet of eighth notes (B-flat, D, F) with an accent. Measure 33 features a triplet of eighth notes (B-flat, D, F) with an accent. Measure 34 features a triplet of eighth notes (B-flat, D, F) with an accent.
- Staff 3 (Treble Clef):** Measure 31 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Dynamics are *ff* for the first half and *pp* for the second half. Measure 32 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Measure 33 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Measure 34 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes.
- Staff 4 (Treble Clef):** Measure 31 features a triplet of eighth notes (B-flat, D, F) with an accent, followed by a half note B-flat, and a half note D. Dynamics are *ff* for the first half and *pp* for the second half. Measure 32 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Measure 33 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Measure 34 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes.
- Staff 5 (Bass Clef):** Measure 31 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Dynamics are *ff* for the first half and *pp* for the second half. Measure 32 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Measure 33 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes. Measure 34 features a half note B-flat with an accent, followed by a half note D, and a half note F. A slur covers these three notes.

33

The musical score consists of five staves in 4/4 time, starting at measure 33. The notation includes various musical symbols and dynamic markings:

- Staff 1 (Treble Clef):** Features a melody with a triplet of eighth notes, a quintuplet of eighth notes, and two sextuplets of eighth notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).
- Staff 2 (Treble Clef):** Contains a series of triplets of eighth notes, followed by a crescendo from *pp* (pianissimo) to *f* (forte), and then a decrescendo back to *pp*.
- Staff 3 (Treble Clef):** Similar to Staff 2, it features triplets of eighth notes and a dynamic range from *pp* to *f* and back to *pp*.
- Staff 4 (Treble Clef):** Includes a pizzicato (pizz) section with a quintuplet of eighth notes, followed by an arco (arco) section. Dynamic markings range from *mf* to *pp* and *f*.
- Staff 5 (Bass Clef):** Features a triplet of eighth notes and a decrescendo from *p* to *mf*.

37 *accel.*

E

mf *mf* *mf* *ff* *f*

pp *f* *pp* *f* *pp* *mf* *ff* *f* *p* *f*

pp *f* *pp* *f* *pp* *mf* *ff* *f* *p* *f*

f *mf* *ff* *pp* *ff* *pp*

f *ff* *pizz* *f*

3 *5* *5*

84

41

41

First staff (Violin I):

- Measure 41: p
- Measure 42: $f >$ p
- Measure 43: $ff >$ p
- Measure 44: $f > p$
- Measure 45: $f > p$

Second staff (Violin II):

- Measure 41: p
- Measure 42: $f >$ p
- Measure 43: $ff >$ p
- Measure 44: $f > p$
- Measure 45: $f > p$

Third staff (Viola):

- Measure 41: $ff \text{ — } pp$
- Measure 42: $f \text{ — } ff \text{ — } pp$
- Measure 43: $ff \text{ — } pp$
- Measure 44: $ff \text{ — } pp$
- Measure 45: $ff \text{ — } pp$

Fourth staff (Cello):

- Measure 41: $f \text{ — } ff$
- Measure 42: f
- Measure 43: f
- Measure 44: f
- Measure 45: f

Performance markings:

- arco (above Cello staff, measure 42)
- pizz (above Cello staff, measure 43)

F

♩=60

♩=96

45

45

ff

ff *f*

f *p* *f* *p* *ff* *ppp* *pizz* *f*

f *p* *f* *p* *ff* *p* *pp* *p* *pp* *arco* *ff*

ff *ff* *ff* *ppp* *sul pont* *p* *mp* *pp* *p*

arco *ff* *ff* *ff* *pp* *pizz* *p* *f*

51

The musical score consists of five staves, measures 51 through 55. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are connected by a vertical line on the left. The key signature is one flat (B-flat), and the time signature is 5/4.

Staff 1 (Treble Clef): Measures 51-55. Dynamics: *f*, *f*, *f*, *ff*, *f*. Includes five-fingered patterns (5) and a triplet (3).

Staff 2 (Treble Clef): Measures 51-55. Dynamics: *f*, *pp*, *f*. Includes technical markings: *arco*, *pizz*, and *pizz*.

Staff 3 (Treble Clef): Measures 51-55. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *pp*, *ff*. Includes five-fingered patterns (5).

Staff 4 (Bass Clef): Measures 51-55. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *pp*, *ff*, *ff*. Includes technical marking: *ord.* 5.

Staff 5 (Bass Clef): Measures 51-55. Dynamics: *f*, *pp*, *ff*, *ff*. Includes five-fingered patterns (5).

56

The musical score consists of five staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into four measures, with measure numbers 56, 57, 58, and 59 indicated at the top of the first staff.

Staff 1 (Top): Measure 56 starts with a *f* dynamic. Measure 57 has a *f* dynamic. Measure 58 has a *mf* dynamic. Measure 59 has a *f* dynamic. The staff includes various musical notations, including a 5-measure rest in measure 57 and a 5-measure rest in measure 59.

Staff 2: Measure 56 has a *f* dynamic. Measure 57 has a *pp* dynamic. Measure 58 has a *ff* dynamic. Measure 59 has a *pp* dynamic. The staff includes performance instructions: *arco* in measure 57 and *pizz* in measure 58.

Staff 3: Measure 56 has a *ff* dynamic. Measure 57 has a *f* dynamic. Measure 58 has a *f* dynamic. Measure 59 has a *pp* dynamic. The staff includes various musical notations, including a 5-measure rest in measure 57 and a 5-measure rest in measure 59.

Staff 4: Measure 56 has a *ff* dynamic. Measure 57 has a *f* dynamic. Measure 58 has a *f* dynamic. Measure 59 has a *ff* dynamic. The staff includes various musical notations, including a 5-measure rest in measure 57 and a 5-measure rest in measure 59.

Staff 5 (Bottom): Measure 56 has a *ff* dynamic. Measure 57 has a *ff* dynamic. Measure 58 has a *ff* dynamic. Measure 59 has a *ff* dynamic. The staff includes various musical notations, including a 5-measure rest in measure 57 and a 5-measure rest in measure 59.

♩=60

60

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

arco

ff *f* *pp*

Detailed description: This musical score page contains five staves of music, measures 60 through 64. The first staff (treble clef) begins with a measure rest, followed by a series of eighth notes with triplets and quintuplets, marked *ff*. It ends with a measure rest. The second staff (treble clef, key signature of two sharps) features a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes, all marked *ff*. The third staff (treble clef, key signature of two sharps) has a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes, all marked *ff*. The fourth staff (treble clef, key signature of two sharps) starts with a quintuplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes, all marked *ff*. The fifth staff (bass clef, key signature of two sharps) begins with a measure rest, followed by a series of eighth notes, and then a triplet of eighth notes, all marked *ff*. A rehearsal mark 'G' is located at the top center of the page. The tempo marking '♩=60' is also present. Dynamic markings include *ff* (fortissimo), *f* (forte), and *pp* (pianissimo). The word 'arco' is written above the fifth staff.

65

The image displays a musical score for guitar, consisting of five staves. The notation includes various musical symbols such as notes, rests, and performance instructions. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The score includes performance instructions such as "con sord" (con sordina) and "pizz" (pizzicato). The notation includes various musical symbols such as notes, rests, and performance instructions. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The score includes performance instructions such as "con sord" (con sordina) and "pizz" (pizzicato). The notation includes various musical symbols such as notes, rests, and performance instructions.

69

con sord (plastic/fibre straight)

p *pp* *p*

The musical score is written for five staves. The top staff is a single melodic line. The second staff is a treble clef staff with a 5/4 time signature. The third staff is a treble clef staff with a 5/4 time signature. The fourth staff is a bass clef staff with a 5/4 time signature. The fifth staff is a bass clef staff with a 5/4 time signature. The score is divided into three measures by vertical bar lines. The first measure contains measures 69 and 70, and the second measure contains measure 71. The third measure is empty.

72

The musical score consists of five staves. The first staff is a single melodic line in treble clef. The second, third, and fourth staves are part of a grand staff system, with the second and third staves in treble clef and the fourth staff in bass clef. The fifth staff is a single bass line in bass clef. The music is written in 3/4 time with a key signature of one flat (B-flat). Measure 72 features a half note G4 with a fermata, followed by a whole rest. Measure 73 contains eighth notes and quarter notes with slurs and fingerings. Measure 74 includes a half note G4 with a fermata, followed by a whole rest. Measure 75 features a half note G4 with a fermata, followed by a whole rest. Dynamic markings include *pp* (pianissimo) at the start of measure 72, *p* (piano) at the start of measure 74, and *mp* (mezzo-piano) at the end of measure 74. The word *arco* is written above the second and fourth staves in measure 74. The number 5 is written below the first staff in measure 72, and below the second, third, and fourth staves in measure 74. The number 5 is also written below the fifth staff in measure 75.

pp

p *mp*

arco

arco

5

5

5

5

5

74

The musical score consists of five staves. The first staff is a single melodic line. The second and third staves are marked 'arco' and contain complex rhythmic patterns with many beamed sixteenth notes. The fourth and fifth staves provide harmonic support with various rhythmic figures. Dynamic markings are placed below the staves to indicate volume changes. Fingering numbers (5) are placed above specific notes.

Staff 1: *pp*, *p*, *mp*, *p*, *mf*, 5, 5

Staff 2: *p*, 5, 5, *mp*, *pp*, *p*

Staff 3: 5, 5, 5, *mp*, *pp*

Staff 4: 5, 5, 5, *mp*, *p*, *mp*, *p*

Staff 5: 5, 5, 5, *mp*, *p*, *mp*, *p*

77

p *pp* *ppp*

pp *p* *pp* *pizz* *p* *pp* *mf* *pp*

pp *pp* *pizz* *p* *pp* *f* *pp*

p *pp* *pp* *pp* *pp* *f* *mp*

p *pp* *pizz* *pp* *f*

Stephen Hicks

Dance Tryptich
for solo piano

- i. Valse Triste
- ii. March
- iii. Rachenitsa

2014

I. Valse Triste

Stephen Hicks

♩=66

Delicately

The first system of the musical score is in 3/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melody of eighth notes with triplet markings. The left hand (bass clef) provides a harmonic accompaniment with a steady eighth-note pattern. A performance instruction "with pedal - change with harmony" is written below the left hand. The system concludes with a repeat sign.

The second system continues the piece, starting at measure 4. The right hand features a more complex melodic line with triplets and slurs. The left hand maintains its accompaniment pattern. The system ends with a repeat sign.

The third system begins at measure 8. The right hand shows a dynamic shift from *mf* (mezzo-forte) to *pp* (pianissimo) and includes a triplet of eighth notes. The left hand has a long, low pedal point marked *8vb* (8va below) that spans the system. The system concludes with a key signature change to 3/4 time, indicated by a double bar line and a new key signature.

10

p

14

pp

17

mf
(warmly)

pp

8va

8vb

19

p

mf

mf

delicately

expressively

23

Measures 23-26 of a piano piece. Measure 23: Treble clef has a whole rest; Bass clef has a half note G2. Measure 24: Treble clef has a triplet of eighth notes (F#4, G#4, A4) marked *mp*; Bass clef has a triplet of eighth notes (B3, C4, D4) marked *f*. Measure 25: Treble clef has a triplet of eighth notes (B4, C5, B4) marked *pp*; Bass clef has a half note E3. Measure 26: Treble clef has a whole rest; Bass clef has a triplet of eighth notes (D3, C3, B2) marked *p*.

27

Measures 27-30 of a piano piece. Measure 27: Treble clef has a whole rest; Bass clef has a triplet of eighth notes (B2, A2, G2) marked *sf*. Measure 28: Treble clef has a triplet of eighth notes (F#4, G#4, A4) marked *8va*; Bass clef has a triplet of eighth notes (F#3, G#3, A3) marked *3*. Measure 29: Treble clef has a triplet of eighth notes (B4, C5, B4) marked *rit.*; Bass clef has a triplet of eighth notes (B3, C4, D4) marked *p*. Measure 30: Treble clef has a whole rest; Bass clef has a whole note B2 marked *pp*.

30 ♩=60 Slightly more slowly

Measures 30-33 of a piano piece. Measure 30: Treble clef has a whole rest marked *p*; Bass clef has a quintuplet of eighth notes (F#2, G2, A2, B2, C3) marked *5*. Measure 31: Treble clef has a whole rest; Bass clef has a quintuplet of eighth notes (D3, E3, F#3, G#3, A3) marked *5*. Measure 32: Treble clef has a whole rest; Bass clef has a quintuplet of eighth notes (B3, C4, D4, E4, F#4) marked *5*. Measure 33: Treble clef has a triplet of eighth notes (F#4, G#4, A4) marked *3*; Bass clef has a whole note B2.

33

3

5

3

3

3

37

mf

pp

8^{va}

8^{vb}

II. March

$\text{♩} = 92$

41 *f* *ff* *f* *ff* *Ped.*

43 *p* *mp* *p*

46 *pp*

48

The musical score is for a piece titled 'II. March'. It is written for piano in 4/4 time, with a tempo of 92 beats per minute. The score is divided into four systems, each with a measure number (41, 43, 46, 48) at the beginning. The first system (measures 41-42) features a treble clef staff with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic, and a bass clef staff with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. Both staves have a 'Ped.' (pedal) marking. The second system (measures 43-44) has a treble clef staff with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic, and a bass clef staff with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The third system (measures 45-46) has a treble clef staff with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic, and a bass clef staff with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The fourth system (measures 47-48) has a treble clef staff with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic, and a bass clef staff with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

51

ff f ff f ff f

This system contains measures 51 and 52. Measure 51 features a treble staff with a series of chords and a bass staff with a melodic line. Dynamic markings include *ff*, *f*, and *ff*. Measure 52 continues the treble staff with sustained chords and the bass staff with a descending melodic line. Dynamic markings include *ff* and *f*.

53

p

This system contains measures 53, 54, and 55. Measure 53 has a treble staff with a melodic line and a bass staff with a melodic line. Measure 54 continues the treble staff with a melodic line and the bass staff with a melodic line. Measure 55 continues the treble staff with a melodic line and the bass staff with a melodic line. A dynamic marking of *p* is present in measure 53.

56

f *p*

This system contains measures 56, 57, and 58. Measure 56 has a treble staff with a melodic line and a bass staff with a melodic line. Measure 57 continues the treble staff with a melodic line and the bass staff with a melodic line. Measure 58 continues the treble staff with a melodic line and the bass staff with a melodic line. Dynamic markings include *f* and *p*.

59

f *p* *f* *p*

This system contains measures 59, 60, and 61. Measure 59 has a treble staff with a melodic line and a bass staff with a melodic line. Measure 60 continues the treble staff with a melodic line and the bass staff with a melodic line. Measure 61 continues the treble staff with a melodic line and the bass staff with a melodic line. Dynamic markings include *f* and *p*.

61

Measures 61-62 of a piano piece. Measure 61 features a treble staff with a melodic line starting on a half note B-flat, followed by quarter notes A, G, F, E, and a half note D. The bass staff has a complex accompaniment of eighth and sixteenth notes, marked with a forte *f* dynamic. Measure 62 shows a change in the treble staff with a half note G, followed by quarter notes F, E, and a half note D. The bass staff continues with a similar accompaniment, marked with a piano *p* dynamic.

63

Measures 63-64. Measure 63 continues the melodic and accompanimental patterns from the previous measures. Measure 64 introduces a new melodic phrase in the treble staff, starting with a half note G, followed by quarter notes F, E, and a half note D. The bass staff maintains the accompaniment.

65

Measures 65-66. Measure 65 features a treble staff with a melodic line starting on a half note G, followed by quarter notes F, E, and a half note D. The bass staff has a complex accompaniment of eighth and sixteenth notes. Measure 66 shows a change in the treble staff with a half note G, followed by quarter notes F, E, and a half note D. The bass staff continues with a similar accompaniment.

67

Measures 67-68. Measure 67 continues the melodic and accompanimental patterns. Measure 68 introduces a new melodic phrase in the treble staff, starting with a half note G, followed by quarter notes F, E, and a half note D. The bass staff maintains the accompaniment, marked with a mezzo-piano *mp* dynamic.

69

Measures 69-70. Measure 69 features a treble staff with a melodic line starting on a half note G, followed by quarter notes F, E, and a half note D. The bass staff has a complex accompaniment of eighth and sixteenth notes, marked with a forte *f* dynamic. Measure 70 shows a change in the treble staff with a half note G, followed by quarter notes F, E, and a half note D. The bass staff continues with a similar accompaniment.

71

ff ff p

ff fff

Detailed description: This system contains measures 71, 72, and 73. Measure 71 features a treble staff with a series of beamed sixteenth notes and a bass staff with a single note. Measure 72 continues the treble staff's melodic line. Measure 73 shows a transition with a treble staff ending in a half note and a bass staff with a half note. Dynamics include fortissimo (ff) and piano (p).

74

mp p

Detailed description: This system contains measures 74, 75, and 76. Measure 74 has a treble staff with a half note and a bass staff with a half note. Measure 75 continues the treble staff's melodic line. Measure 76 shows a transition with a treble staff ending in a half note and a bass staff with a half note. Dynamics include mezzo-piano (mp) and piano (p).

77

pp

Detailed description: This system contains measures 77, 78, and 79. Measure 77 features a treble staff with a series of beamed sixteenth notes and a bass staff with a half note. Measure 78 continues the treble staff's melodic line. Measure 79 shows a transition with a treble staff ending in a half note and a bass staff with a half note. Dynamics include pianissimo (pp).

80

ppp p ppp

8va

Detailed description: This system contains measures 80, 81, and 82. Measure 80 features a treble staff with a series of beamed sixteenth notes and a bass staff with a half note. Measure 81 continues the treble staff's melodic line. Measure 82 shows a transition with a treble staff ending in a half note and a bass staff with a half note. Dynamics include pianissimo (ppp) and piano (p). An 8va marking is present above the treble staff in measure 82.

III. Rachenitsa

82 $\text{♩} = 54$

pp *pp* *p* *pp*

Ped. *Ped.* *Ped.*

C **Bb**

87

pp *pp* *p*

Ped. *Ped.* *Ped.*

C **D** **B** **D**

91

pp

Ped. *Ped.* *Ped.*

C **D** **B**

* Where needed, use 3rd pedal to sustain the chords whilst the moving notes remain unsustained

93

Ped.

95

C#
Ped.

97

3 3

99

pp

Ped.

Bb

D#

Detailed description: This system contains measures 99, 100, and 101. Measure 99 features a treble clef with a series of eighth notes and a half note, while the bass clef has a whole rest. Measure 100 shows a treble clef with a half note and a quarter rest, and a bass clef with a half note and a quarter rest. Measure 101 has a treble clef with a half note and a quarter rest, and a bass clef with a half note and a quarter rest. The dynamic *pp* is marked in measure 100. Pedal points are indicated by 'Ped.' with lines extending to the right. Chord boxes for Bb and D# are present in the bass clef of measures 100 and 101 respectively.

102

pp

mp

Ped.

Bb

E

Detailed description: This system contains measures 102, 103, and 104. Measure 102 features a bass clef with a half note and a quarter rest, and a treble clef with a half note and a quarter rest. Measure 103 has a bass clef with a half note and a quarter rest, and a treble clef with a half note and a quarter rest. Measure 104 has a bass clef with a half note and a quarter rest, and a treble clef with a half note and a quarter rest. The dynamic *pp* is marked in measure 102, and *mp* is marked in measure 104. Pedal points are indicated by 'Ped.' with lines extending to the right. Chord boxes for Bb and E are present in the bass clef of measures 102 and 103 respectively.

105

pp

Detailed description: This system contains measures 105, 106, and 107. Measure 105 features a treble clef with a half note and a quarter rest, and a bass clef with a half note and a quarter rest. Measure 106 has a treble clef with a half note and a quarter rest, and a bass clef with a half note and a quarter rest. Measure 107 has a treble clef with a half note and a quarter rest, and a bass clef with a half note and a quarter rest. The dynamic *pp* is marked in measure 105. Pedal points are indicated by 'Ped.' with lines extending to the right.

106

Measures 106-107. Measure 106: Treble clef has a half note G4 with a slur. Bass clef has a half note G2 with a slur. Measure 107: Treble clef has a half note A4 with a slur. Bass clef has a half note G2 with a slur. A fermata is placed over the G2 in the bass clef. A Pedal point (Ped.) is indicated below the bass clef line.

107

Measures 107-108. Measure 107: Treble clef has a half note G4 with a slur. Bass clef has a half note G2 with a slur. A fermata is placed over the G2 in the bass clef. Measure 108: Treble clef has a half note A4 with a slur. Bass clef has a half note G2 with a slur. A fermata is placed over the G2 in the bass clef. The system ends with a double bar line and a repeat sign.

108

pp

Measures 108-109. Measure 108: Treble clef has a half note G4 with a slur. Bass clef has a half note G2 with a slur. A fermata is placed over the G2 in the bass clef. Measure 109: Treble clef has a half note A4 with a slur. Bass clef has a half note G2 with a slur. A fermata is placed over the G2 in the bass clef. The system ends with a double bar line and a repeat sign.

8va-----

111

pp

This system contains measures 111 and 112. Measure 111 features a treble clef with a series of eighth notes and a bass clef with a single eighth note. Measure 112 continues the treble line with eighth notes and adds a bass line with eighth notes. A piano (*pp*) dynamic marking is placed between the staves.

(8)

113

This system contains measures 113 and 114. Measure 113 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 114 continues the treble line and introduces a new bass line. A repeat sign with a first ending bracket is shown above measure 113.

115

f *pp*

This system contains measures 115 and 116. Measure 115 features a treble clef with eighth notes and a bass clef with eighth notes. Measure 116 continues the treble line and adds a bass line with triplets. A forte (*f*) dynamic marking is placed between the staves, and a piano (*pp*) dynamic marking is placed above the treble staff for the triplet in measure 116.

♩=162

117

f *pp*

This system contains measures 117, 118, and 119. Measure 117 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 118 continues the treble line and adds a bass line with triplets. Measure 119 continues the treble line and adds a bass line with triplets. A forte (*f*) dynamic marking is placed above the treble staff for the triplet in measure 117, and a piano (*pp*) dynamic marking is placed between the staves.

120

f

♩=108

122

pp *ff* *pp*

F

Bb

124

pp

126

10/8

3

3

3

7/8

7/8

7/8

7/8

128

$\text{♩} = 54$

pp

p

3

7/8

7/8

7/8

7/8

2nd.

131

3

3

3

7/8

7/8

7/8

7/8

134

pp

B

A

C#

Ped.

D

Ped.

136

Ped.

Ped.

Ped.

Stephen Hicks

Trombone Concerto

© 2012 by Stephen Hicks

First played by Matt Downes and the Fulham Symphony Orchestra conducted by Marc Dooley,
at Hammersmith Town Hall, London on 30th June 2012

ORCHESTRA

1 piccolo
2 flutes
2 oboes
1 cor anglais
1 clarinet in E \flat
2 clarinets in B \flat
1 bass clarinet in B \flat
2 bassoons
1 contrabassoon

4 horns in F
3 trumpets in B \flat
2 tenor trombones
1 bass trombone
1 tuba

percussion (3 players):
bass drum, suspended cymbal, tam-tam, tubular bell (G), glockenspiel

1 Harp

1 Celesta (5 octave range)

Solo Trombone

Strings

Duration c. 14'

Score in C

Trombone Concerto

I. Prelude

Stephen Hicks

$\text{♩} = 84$ Broadly

The score is for a full orchestra and solo trombone. The woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet in E \flat , Clarinet in B \flat 1 & 2, Bass Clarinet in B \flat , Bassoon 1 & 2, Contrabassoon) and strings (Violin I & II, Viola, Violoncello, Contrabass) have intricate parts with many dynamics (pp, p, mp, mf, f) and articulations (accents, slurs, gliss, div). The brass (Horn 1-4 in F, Trumpet 1-3 in B \flat , Trombone 1-2, Bass Trombone, Tuba) and percussion (Bass Drum, Sus Cym, Tam-tam, Tubular Bell, Glockenspiel, Celesta, Harp) parts are also present. The Solo Trombone part is marked $\text{♩} = 84$ Broadly and features a melodic line with dynamics (pp, mp, p, mf, p) and articulations (accents, slurs, gliss, div). The score is written in 4/4 time and includes a variety of musical notations such as slurs, accents, and dynamic markings.

$\text{♩} = 84$ Broadly

NB Where no 5th string or extension is available, please play the 'small' notes

This page of a musical score, labeled '3' in the top left corner, contains the following parts and markings:

- Picc.**: Piccolo, measures 6-7, dynamics *mp*, *pp*, *mf*, *pp mp*, *pp*.
- Fl. 1**: Flute 1, measures 6-7, dynamics *pp p*, *pp p*, *pp mf*, *pp mp*, *pp p*, *pp*.
- Fl. 2**: Flute 2, measures 6-7, dynamics *pp p*, *pp p*, *pp p*, *pp mf*, *pp mp*, *pp p*, *pp*.
- Ob. 1**: Oboe 1, measures 6-7, dynamics *mf*, *pp mp*, *pp*.
- Ob. 2**: Oboe 2, measures 6-7, dynamics *mf*, *pp*.
- C. A.**: Clarinet in A, measures 6-7, dynamics *mp*, *pp*, *ppp*.
- E♭ Cl.**: Clarinet in E♭, measures 6-7, dynamics *mf*, *pp mp*, *pp*.
- Cl. 1**: Clarinet 1, measures 6-7, dynamics *pp p*, *pp p*, *pp mp*, *pp*, *f*, *p*, *pp*.
- Cl. 2**: Clarinet 2, measures 6-7, dynamics *pp p*, *pp p*, *pp p*, *pp mf*, *pp*, *f*, *p*, *pp*.
- B. Cl.**: Bass Clarinet, measures 6-7, dynamics *pp p*, *pp p*, *pp p*, *pp mf*, *pp*, *f*, *p*, *pp*.
- Cbsn.**: Contrabassoon, measures 6-7, dynamics *mp*, *p*, *ppp*, *mp*, *p*, *ppp*.
- Hr. 1 & 2**: Horns 1 & 2, measures 6-7, dynamics *ppp*, *f*, *p*, *ppp*.
- Hr. 3 & 4**: Horns 3 & 4, measures 6-7, dynamics *f*, *p*, *ppp*.
- Tbn. 1**: Trombone 1, measures 6-7, dynamics *f*, *p*, *ppp*.
- Tbn. 2**: Trombone 2, measures 6-7, dynamics *f*, *p*, *ppp*.
- Tba.**: Tuba, measures 6-7, dynamics *mp*, *p*, *ppp*, *mp*, *p*, *ppp*.
- B. D.**: Baritone Drum, measures 6-7, dynamics *f*, *ppp*.
- T.-t.**: Tom-tom, measures 6-7, dynamics *f*, *ppp*.
- Glock.**: Glockenspiel, measures 6-7, dynamics *mf*, *p*, *ppp*.
- Cel.**: Cymbal, measures 6-7, dynamics *p*, *mf*, *ppp*.
- Hr.**: Harp, measures 6-7, dynamics *f*, *p*.
- Solo Tbn.**: Solo Trombone, measures 6-7, dynamics *mf*, *mp*, *f*, *p*.
- Vin. I**: Violin I, measures 6-7, dynamics *mp*, *mp*, *mp*, *mf*, *p*, *pp*.
- Vin. I**: Violin I, measures 6-7, dynamics *p*, *pp*, *p*, *pp*, *p*, *pp*, *pp mf*, *p*.
- Vin. II**: Violin II, measures 6-7, dynamics *pp*, *p*, *gliss.*, *p*, *pp*, *p*, *gliss.*, *p*, *pp*, *f*, *p*, *ppp*.
- Vla.**: Viola, measures 6-7, dynamics *pp*, *p*, *gliss.*, *p*, *pp*, *p*, *gliss.*, *p*, *pp*, *f*, *p*, *ppp*.
- Vc.**: Violoncello, measures 6-7, dynamics *mp*, *ppp*, *mp*, *p*, *ppp*, *con sord.*.
- Cb.**: Contrabass, measures 6-7, dynamics *mp*, *p*, *ppp*, *mp*, *p*, *ppp*.

Fl. 1 16 *pp*

Fl. 2 *pp* *p*

C. A. *pp*

Cl. 1 *pp* *p*

Cl. 2

B. Cl. *pp*

Bsn. 1 *p* *mp* *pp*

Bsn. 2

Cbsn.

Hn. 1-4 1-4 *mp*

Tbn. 1 *pp* *p* *pp*

Tbn. 2 *pp* *p* *pp*

B. Tbn. *pp* *p* *pp*

Tba. *p* *pp*

B. D. BD *mp* *pp*

Sus Cym. *p* *mf*

Glock. *pp* *p*

Cel. *pp* *p*

Hrp. *pp* *p* *pp* *p* *pp*

Solo Tbn. *pp* *p* *pp* *p* *pp* *p*

Vln. II

Vla. senza sord *p*

Vc. senza sord *p*

Cb.

21

B

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *mp*

Ob. 2 *mp*

C. A. *mp*

Cl. 1 *f* *pp*

B. Cl. *f* *pp*

Bsn. 1 *mp*

Hn. 1 *f* *mp* *mf* *p* *mp* *mf* *p* *mp* *p* *mf*

Hn. 2 *f* *mp* *mf* *p* *mp* *mf* *p* *mp* *p* *mf*

Hn. 3 *f* *mp* *mf* *p* *mp* *mf* *p* *mp* *p* *mf*

Hn. 4 *f* *mp* *mf* *p* *mp* *mf* *p* *mp* *p* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f* *mp*

B. D. *f* *pp*

Sus Cym. *f* *pp*

Glock. *f*

Cel. *f*

Hp. *f*

B

Solo Tbn. *f* *pp* *mf* *p*

Vin. I *f* *pp* *p* *pp* *pp*

Vin. II *f* *p* *p* *pp*

Vla. *f* *ppp* *p*

Vc. *f* *ppp* *p*

Cb. *f* *ppp* *p* *senza sord*

31

Picc. *pp* *f*

Fl. 1 *pp* *f*

Fl. 2 *pp* *f*

Ob. 1 *mf* *pp* *f*

Ob. 2 *pp* *f*

Cl. 1 & 2 *p* *mf* *f* *mf*

B. Cl. *p* *f*

Bsn. 1 *p* *mf* *f* *mf*

Bsn. 2 *p* *f*

Cbsn. *p* *f*

Hn. 1-4 *mf* *ff* *f*

Tpt. 1 *mp* *f* *ff* *f*

Tpt. 2 *f* *ff* *f*

Tpt. 3 *f* *ff* *f*

Tbn. 1 & 2 *mp* *mf* *ff* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Solo Tbn. *f* *ff* *mf*

Vln. I *p* *pp* *f*

Vln. II *p* *pp* *f*

Vla. *p* *mf* *f* *mf*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

C

44

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *ppp*

Ob. 1 *p*

Ob. 2 *p*

C. A. *mp* *pp*

Cl. 1 *p* *ppp* *p* *pp* *p* *pp*

Cl. 2 *p* *pp*

B. Cl. *p* *pp*

Hr. 1 & 2 *pp*

Hr. 3 & 4 *pp*

Tbn. 1 & 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Cel. *pp*

Hp. *pp* *ppp* *p*

Solo Tbn. *pp* *pp*

Vln. I *pp* *pizz* *p*

Vln. II *ppp* *mp* *ppp* *mp* *ppp*

Vla. *ppp* *mp* *ppp* *mp* *ppp*

Vc. *ppp*

Cb. *ppp*

con sord

plizz

II. Scherzo 1

12

E

51 $\text{♩} = 132$

Picc. $p \rightarrow pp$ $pp \rightarrow$ $p \rightarrow pp$ $pp \rightarrow$ $pp \rightarrow$

Fl. 1 $mp \rightarrow p$ $p \rightarrow pp$ $mp \rightarrow p$ $pp \rightarrow$ $pp \rightarrow$

Fl. 2 $mf \rightarrow p$ $p \rightarrow pp$ $mf \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Ob. 1 $p \rightarrow pp$ $p \rightarrow pp$

Ob. 2 $p \rightarrow pp$ $p \rightarrow pp$

C. A. $p \rightarrow pp$ $p \rightarrow p$

El. Cl. $f \rightarrow p$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Cl. 1 $f \rightarrow p$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Cl. 2 $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $p \rightarrow pp$

B. Cl. $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Sus Cym. f p

Glock. $mp \rightarrow p$ $p \rightarrow pp$ $mp \rightarrow p$ $p \rightarrow pp$ $p \rightarrow$

Cel. $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $p \rightarrow pp$

Hp. $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $p \rightarrow pp$

E

132

Solo Tbn. f p ff p ff

56

Picc. *p* *p* *pp* *p* *p*

Fl. 1 *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Fl. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 1 *mp* *p*

Ob. 2 *mf* *p*

C. A. *f* *p*

Er. Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. 1 *f* *p* *f* *p* *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *ff*

Cbsn. *ff*

B. D. *f*

Sus Cym. *f*

T. T. *mf*

Glock. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Cel. *mf* *p* *mf* *p* *f* *p* *f* *p*

Hp. *f* *p* *f* *p* *f* *p* *f* *p*

Solo Tbn. *p* *ff* *p*

61

Picc. *pp* *p* *pp* *p* *pp* *f*

Fl. 1 *p* *mp* *p* *p* *f*

Fl. 2 *p* *mf* *p* *p* *f*

Ob. 1 *f* *pp* *p* *pp* *f*

Ob. 2 *f* *pp* *p* *pp* *f*

C. A. *f*

En. Cl. *f* *p* *p* *p* *f*

Cl. 1 *p* *f* *pp* *f* *p* *p* *p* *p* *f*

Cl. 2 *f* *pp* *f* *p* *p* *p*

Bsn. 1 *f*

Bsn. 2 *f*

B. D. *p*

Glock. *pp* *f* *pp* *p* *pp*

Cel. *p* *f* *pp* *f* *p* *p* *p*

Hp. *p* *pp* *f* *p*

Solo Tbn. *f* *p* *f* *p*

BD

65

Picc. $mp \rightarrow pp$ $p \rightarrow pp$ p p

Fl. 1 $f \rightarrow p$ $p \rightarrow pp$ p $mp \rightarrow p$

Fl. 2 $f \rightarrow p$ $p \rightarrow pp$ p $mf \rightarrow p$

Ob. 1 $f \rightarrow pp$ $p \rightarrow pp$ f p $mp \rightarrow p$

Ob. 2 $f \rightarrow pp$ $p \rightarrow pp$ f p $mf \rightarrow p$

C. A. f p $f \rightarrow p$

En. Cl. $f \rightarrow p$ $p \rightarrow pp$ p $f \rightarrow p$

Cl. 1 $f \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ p f $f \rightarrow p$

Cl. 2 $f \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ p f $f \rightarrow p$

B. Cl. f f p

Bsn. 1 f p f f p

Bsn. 2 f p f ff

Cbsn. f ff

B. D. BD f

T.-t. T.I. mf

Glock. $f \rightarrow pp$ $p \rightarrow pp$ $p \rightarrow pp$ $mp \rightarrow p$

Cel. $f \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $mf \rightarrow p$

Hp. $f \rightarrow p$ $p \rightarrow pp$ f p

Solo Tbn. f p f p f ff

71

Picc. *p* *f* *f*

Fl. 1 *p* *f* *f*

Fl. 2 *p* *f* *f*

Ob. 1 *p* *pp* *f* *f* *pp*

Ob. 2 *f*

C. A. *p* *pp* *f* *f* *pp*

Er. Cl. *p* *pp* *p* *f* *f* *pp*

Cl. 1 *p* *pp* *p* *f* *f* *pp*

Cl. 2 *p* *pp* *p* *f* *f* *pp*

Bsn. 1 *f*

Bsn. 2 *f*

B. D. *mf* BD

Glock. *p*

Cel. *p* *pp* *p* *f* *pp*

Hp. *p* *pp* *pp* *f* *pp*

Solo Tbn. *p* *f* *p* *f*

76

Picc. $p \rightarrow pp$ $p \rightarrow pp$ p p

Fl. 1 $mp \rightarrow p$ $mp \rightarrow p$ $mp \rightarrow p$ $mp \rightarrow p$

Fl. 2 $mf \rightarrow p$ $mf \rightarrow p$ $mf \rightarrow p$ $mf \rightarrow p$

Er. Cl. f p f p f p f p

Cl. 1 f p f p f p f p

Cl. 2 f p f p f p f p

B. Cl. f f f f

Bsn. 1 f f f f

Bsn. 2 f f f f

Cbsn. f f f f

B. D. BD f

Sus Cym. f

Glock. $mp \rightarrow p$ $mp \rightarrow p$ $mp \rightarrow p$ $mp \rightarrow p$

Cel. f p f p f p f p

Hp. f p f p f p f p

Solo Tbn. f p f f f p f f f p ff $gliss.$

81

Picc. *ff* *mf* *solo*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff* *f* *mf*

Bsn. 1 *ff* *mf* *solo*

Bsn. 2 *ff* *f* *mf*

Cbsn. *ff* *f* *mf*

B. D. *ff*

Solo Tbn. *ff* *f* *p*

F

86

Picc.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Solo Tbn. *f* *p* *f* *p* *f* *p* *f* *p*

90

Picc. *mf* *p* *mf* *p* *mf* *p* *mf*

Fl. 1 *mp* *pp* *mf* *pp* *mf* *pp* *mf* *p* *mf* *p* *mf*

Fl. 2 *mp* *pp* *mf* *pp* *mf* *pp* *mf* *p* *mf* *p* *mf*

Cl. 1 *mf* *pp* *mf* *p* *mf* *p*

Cl. 2 *mf* *pp* *mf* *p* *mf* *p*

B. Cl.

Bsn. 1 *p* *f* *p* *f*

Bsn. 2 *p* *f* *p* *f*

Cbsn. *p* *f* *p* *f*

Solo Tbn. *p* *ff* *f*

55

Picc. *p* *mf* *mf* *p* *mf* *p* *f*

Fl. 1 *p* *mf* *mf* *p* *mf* *p* *f*

Fl. 2 *p* *mf* *mf* *p* *mf* *p* *f*

Ob. 1 *ff*

Ob. 2 *ff*

C. A. *ff*

En. Cl. *mf* *p* *mf* *mf* *p* *f*

Cl. 1 *mf* *p* *mf* *mf* *p* *f*

Cl. 2 *mf* *p* *mf* *mf* *p* *f*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

B. D. *f* BD

Solo Tbn. *ff*

100

G non solo

Picc. $p \rightarrow pp$ $pp \rightarrow$ $p \rightarrow pp$ $pp \rightarrow$

Fl. 1 $mp \rightarrow p$ $p \rightarrow pp$ $mp \rightarrow p$ $pp \rightarrow$

Fl. 2 $mf \rightarrow p$ $p \rightarrow pp$ $mf \rightarrow p$ $p \rightarrow pp$

Ob. 1 $p \rightarrow pp$ $p \rightarrow pp$

Ob. 2 $p \rightarrow pp$ $p \rightarrow pp$

C. A. $p \rightarrow pp$ $p \rightarrow p$

Es. Cl. $f \rightarrow p$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$

Cl. 1 $f \rightarrow p$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$

Cl. 2 $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

B. Cl. $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$

Sus. Cym. f p

Glock. $mp \rightarrow p$ $p \rightarrow pp$ $mp \rightarrow p$ $p \rightarrow pp$

Cel. $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Hp. $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Solo Tbn. **G** f p ff p

105

Picc. *pp* *p* *p* *pp* *p*

Fl. 1 *pp* *mp* *p* *mp* *p* *mp* *p*

Fl. 2 *p* *pp* *mf* *p* *mf* *p* *mf* *p*

Ob. 1 *mp* *p*

Ob. 2 *mf* *p*

C. A. *f* *p*

Ev. Cl. *p* *pp* *f* *p* *f* *p* *f* *p*

Cl. 1 *p* *pp* *f* *p* *f* *p* *f* *p*

Cl. 2 *p* *pp* *f* *p* *f* *p* *f* *p*

B. Cl. *p* *pp* *f* *p* *f* *p* *f* *p*

Bsn. 1 (non solo) *f* *p*

Bsn. 2 *ff*

Cbsn. *ff*

B. D. *f*

T.-t. *f*

Glock. *p* *mp* *p* *mp* *p* *mp* *p*

Cel. *p* *pp* *mf* *p* *mf* *p* *mf* *p*

Hp. *p* *pp* *f* *p* *f* *p* *f* *p*

Solo Tbn. *ff* *p*

110

Picc. $p \rightarrow pp$ $p \rightarrow pp$ p p

Fl. 1 $mp \rightarrow p$ $mp \rightarrow p$ $mp \rightarrow p$ $mp \rightarrow p$

Fl. 2 $mf \rightarrow p$ $mf \rightarrow p$ $mf \rightarrow p$ $mf \rightarrow p$

Ob. 1 f p f p

Ob. 2 mf p mf p

C. A. f

En. Cl. f p f p

Cl. 1 f p f p

Cl. 2 f p f p

B. Cl. f f

Bsn. 1 f f

Bsn. 2 f f

Cbsn. f f

B. D. BD

Sus Cym. p mf f

Glock. f p f p

Cel. f p f p

Hp. f p f p

Solo Tbn. f f f f $gliss.$ f f $gliss.$

115

Picc. *ff*

C. A. *ff*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *ff* (no accent on the first of each group) *pp*

Bsn. 1 *ff* (no accent on the first of each group) *pp*

Bsn. 2 *ff* (no accent on the first of each group) *pp*

Cbsn. *ff* legato *pp*

Hn. 1 *ff* *pp*

Hn. 2 *ff* *pp*

Hn. 3 *ff* *pp*

Hn. 4 *ff* *pp*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff* *pp*

B. Tbn. *ff* *pp*

Tba. *ff* *pp*

B. D. *ff* *pp*

Hp. *pp*

Solo Tbn. *ff* *p* *pp* *ff*

Vla. (no accent on the first of each group) *pp*

Vc. senza sord *ff* (no accent on the first of each group) *pp*

Cb. senza sord *ff* *pp*

120 (b)

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *p* *mf* *pp* *pp*

Bsn. 1 *mf* *pp* *pp*

Bsn. 2 *mf* *pp* *pp*

Cbsn. *mf* *pp* *pp*

Hr. 2 *f* *pp*

Hr. 4 *f* *pp*

Tbn. 1 *p* *mf* *pp*

Tbn. 2 *p* *mf* *pp*

B. Tbn. *mf* *pp*

B. D. *f* *p* *mp* *mf* *mp* *pp*

T.-t. *mf*

Hp. *mf* *pp*

Solo Tbn. *pp* *p* *pp*

Vla. *pp*

Vc. *pp*

Cb. *mf* *pp*

This page of a musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for different instruments, each with specific musical notation and dynamic markings.

Instruments and Staves:

- B. Cl. (Bass Clarinet):** The top staff, featuring a melodic line with dynamic markings *f* and *pp*.
- Bsn. 1 & 2 (Bass Saxophones):** Two staves below the B. Cl., playing a rhythmic pattern of eighth notes with dynamic markings *f* and *pp*.
- Cbsn. (Contrabass Saxophone):** A staff below the Bsns., playing a melodic line with dynamic markings *f* and *pp*.
- Tbn. 1 & 2 (Tenor Horns):** Two staves, playing a melodic line with dynamic markings *p*, *mf*, and *pp*.
- B. Tbn. (Baritone Horn):** A staff, playing a melodic line with dynamic markings *p*, *mf*, and *pp*.
- Tba. (Tuba):** A staff, playing a melodic line with dynamic markings *p*, *mf*, and *pp*.
- B. D. (Bass Drum):** A staff, playing a rhythmic pattern with dynamic markings *mp*, *mf*, and *pp*.
- T. T. (Tom Tom):** A staff, playing a rhythmic pattern with dynamic markings *p* and *mf*.
- Hp. (Harp):** Two staves, playing a melodic line with dynamic markings *f* and *pp*.
- Solo Tbn. (Solo Tenor Horn):** A staff, playing a melodic line with dynamic markings *pp* and *p*.
- Vla. (Violins):** Two staves, playing a melodic line with dynamic markings *f* and *pp*.
- Vc. (Violas):** Two staves, playing a melodic line with dynamic markings *f* and *pp*.
- Cb. (Cello):** A staff, playing a melodic line with dynamic markings *f* and *pp*.

Dynamic Markings: The score includes various dynamic markings such as *f* (forte), *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Other Markings: The score also includes markings for *gliss* (glissando), *mute*, and *scrape*.

135

Hp.

mp

Solo Tbn.

p *pp*

Vla.

Vla.

Vc.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 28, starting at measure 135. The score is for a chamber ensemble. The Harp (Hp.) part is in the top staff, playing a melodic line of half notes: G4 (measure 135), A4 (measure 136), and B4 (measure 137). The Solo Trombone (Solo Tbn.) part is in the second staff, playing a low line of half notes: G2 (measure 135), A2 (measure 136), and B2 (measure 137). The Violins (Vla.), Violas (Vla.), Cellos (Vc.), and Contrabasses (Cb.) are grouped in the bottom four staves. They all play sustained notes with long slurs across measures 135-138. The dynamics are marked as *mp* for the Harp, *p* for the Solo Trombone, and *pp* for the Solo Trombone in measure 137. The page number 28 is in the top right corner.

[illegible]

147

Hp. *p*

Solo Tbn. *pp* *p* *pp* *p* *pp*

Vln. I *ppp*

Vln. I *ppp*

Vln. II

Vln. II

Vla.

Vla.

Vc. *ppp* *pp* *p* *pp* *p* *pp*

Cb. *ppp*

153

Hp.

p

Solo Tbn.

pp

Vln. I

ppp

Vln. II

mp *pp*

Vln. II

mp *pp*

Vla.

mp *pp*

Vla.

mp *pp*

Vc.

mp *pp*

Cb.

pp

Cb.

pizz *pp*

[illegible]

191

B. Cl.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

Solo Tbn.

Vln. I

Vc.

Cb.

senza sord

p *mp* *pp* *mf* *f* *pp* *p* *pp* *p* *mp*



210

Instrumentation and Dynamics:

- Picc.**: *f* (first measure), *pp* (second measure).
- Fl. 1**: *p* (first measure), *f* (second measure), *pp* (third measure).
- Fl. 2**: *p* (first measure), *f* (second measure), *pp* (third measure).
- Ob. 1**: *f* (second measure), *pp* (third measure).
- Ob. 2**: *f* (second measure), *pp* (third measure).
- C. A.**: *f* (second measure), *pp* (third measure).
- Cl. 1**: *p* (first measure), *f* (second measure), *pp* (third measure).
- Bsn. 1**: *f* (second measure), *pp* (third measure).
- Bsn. 2**: *f* (second measure), *pp* (third measure).
- Cbsn.**: *f* (second measure), *pp* (third measure).
- Hn. 1**: *con sord*, *f* (second measure), *mp* (third measure).
- Hn. 2**: *con sord*, *f* (second measure), *mp* (third measure).
- Hn. 3**: *con sord*, *f* (second measure), *mp* (third measure).
- Hn. 4**: *con sord*, *f* (second measure), *mp* (third measure).
- Tpt. 1 & 2**: *con sord*, *f* (second measure), *mp* (third measure).
- Tpt. 3**: *con sord*, *f* (second measure), *mp* (third measure).
- Tbn. 1 & 2**: *1 & 2*, *f* (second measure), *pp* (third measure).
- B. Tbn.**: *f* (second measure), *pp* (third measure).
- Tba.**: *f* (second measure), *pp* (third measure).
- B. D.**: *mp* (first measure), *pp* (third measure).
- Hp.**: *f* (second measure).
- Solo Tbn.**: *f* (second measure), *pp* (third measure).
- Vin. I**: *senza sord*, *p* (first measure), *f* (second measure), *pp* (third measure).
- Vin. II**: *senza sord*, *p* (first measure), *f* (second measure), *pp* (third measure).
- Vla.**: *senza sord*, *p* (first measure), *f* (second measure), *pp* (third measure).
- Vc.**: *senza sord*, *p* (first measure), *f* (second measure), *pp* (third measure).
- Cb.**: *senza sord*, *f* (second measure), *pp* (third measure).

38

[illegible]

221

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

B. D.

Solo Tbn.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

p

ff

f

p

ff

f

p

ff

f

ff

p

ff

p

ff

p

ff

f

ppp

ppp

BD

p

p

ff

f

ppp

ppp

227

Score for measures 227-231, featuring multiple instruments and dynamic markings.

Horn Parts (Hn. 1-4): Horns 1, 2, and 3 play a melodic line starting in measure 227, marked *ff* and *p*. Horn 4 plays a similar line, marked *ff* and *f*.

Trumpet Parts (Tpt. 1-3): Trumpets 1, 2, and 3 play a melodic line starting in measure 227, marked *ff* and *p*. Trumpet 3 also has a *f* marking in measure 231.

Trombone Parts (Tbn. 1-3): Trombones 1, 2, and 3 play a melodic line starting in measure 227, marked *ff* and *p*. Trombone 3 also has a *f* marking in measure 231.

Solo Trombone (Solo Tbn.): The Solo Trombone part starts in measure 227, marked *p*, *mf*, *f*, and *ff*. It continues through measure 231, marked *ff*, *p*, *f*, and *p*.

String Parts (Vln. I, Vln. II, Vla., Cello): The string parts (Violins I, Violins II, Viola, and Cello) play a melodic line starting in measure 227, marked *ff* and *ppp*.

232

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Solo Tbn.

Vin. I

Vin. I

Vin. II

Vin. II

Vla.

Vla.

The musical score for page 41, measures 232-236, is presented below. The score is written for a large ensemble, including Horns, Trumpets, Trombones, Tuba, Solo Trombone, Violins, and Violas. The music is in 4/4 time and features a variety of dynamics and articulations.

Measures 232-236:

- Horn 1 (Hn. 1):** Measures 232-235: *p* (half note), *f* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Horn 2 (Hn. 2):** Measures 232-235: *p* (half note), *f* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Horn 3 (Hn. 3):** Measures 232-235: *p* (half note), *f* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Horn 4 (Hn. 4):** Measures 232-235: *p* (half note), *f* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Trumpet 1 (Tpt. 1):** Measures 232-235: *p* (half note), *f* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Trumpet 2 (Tpt. 2):** Measures 232-235: *p* (half note), *f* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Trumpet 3 (Tpt. 3):** Measures 232-235: *p* (half note), *f* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Trombone 1 (Tbn. 1):** Measures 232-235: *f* (half note), *p* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Trombone 2 (Tbn. 2):** Measures 232-235: *f* (half note), *p* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Baritone Trombone (B. Tbn.):** Measures 232-235: *f* (half note), *p* (half note), *p* (half note), *f* (half note). Measure 236: *ff* (half note).
- Tuba (Tba.):** Measures 232-235: *f* (half note), *f* (half note), *f* (half note), *f* (half note). Measure 236: *ff* (half note).
- Solo Trombone (Solo Tbn.):** Measures 232-235: *f* (half note), *f* (half note), *f* (half note), *f* (half note). Measure 236: *ff* (half note).
- Violin I (Vin. I):** Measures 232-235: *ppp* (half note), *ppp* (half note), *ppp* (half note), *ppp* (half note). Measure 236: *ff* (half note).
- Violin II (Vin. II):** Measures 232-235: *ppp* (half note), *ppp* (half note), *ppp* (half note), *ppp* (half note). Measure 236: *ff* (half note).
- Viola (Vla.):** Measures 232-235: *ppp* (half note), *ppp* (half note), *ppp* (half note), *ppp* (half note). Measure 236: *ff* (half note).

239

N

Fl. 1

p *ppp*

Hn. 1

ff *pp*

Hn. 2

ff *pp*

Hn. 3

ff *pp*

Hn. 4

ff

Tpt. 1

ff

Tpt. 2

ff

Tpt. 3

ff

Tbn. 1

ff *pp*

Tbn. 2

ff *pp*

B. Tbn.

ff *pp*

Tba.

ff

Solo Tbn.

p *p* *p*

Vln. I

con sord *ppp*

Vln. I

con sord *p* *gliss* *ppp*

Vln. II

con sord *ppp*

Vln. II

con sord *ppp*

Vla.

con sord *ppp*

Vla.

con sord *ppp*

251

Fl. 1 *ppp*

Hn. 1 *p* con sord *pp*

Hn. 2 *p* con sord *pp*

Hn. 3 *p* con sord *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Solo Tbn. *p* *pp* *lyrically* *p*

Vln. II *ppp*

Vln. II

Vla.

Vla.

257

Score for measures 257-261:

- Hn. 1:** Treble clef. Measure 257: triplet of eighth notes, *p*. Measure 258: *pp*. Measure 259: rest. Measure 260: triplet of eighth notes, *p*. Measure 261: *pp*.
- Hn. 2:** Treble clef. Measure 257: rest. Measure 258: eighth notes, *p*, then *pp*. Measure 259: rest. Measure 260: eighth notes, *p*, then *pp*. Measure 261: rest.
- Hn. 3:** Treble clef. Measure 257: eighth notes, *p*, then *pp*. Measure 258: rest. Measure 259: eighth notes, *p*, then *pp*. Measure 260: eighth notes, *p*, then *pp*. Measure 261: rest.
- Hn. 4:** Treble clef. Measure 257: eighth notes, *p*, then *pp*. Measure 258: rest. Measure 259: eighth notes, *p*, then *pp*. Measure 260: eighth notes, *p*, then *pp*. Measure 261: rest.
- Tpt. 1:** Treble clef. Measure 257: rest. Measure 258: rest. Measure 259: rest. Measure 260: eighth notes, *p*. Measure 261: eighth notes, *p*.
- Tpt. 2:** Treble clef. Measure 257: rest. Measure 258: rest. Measure 259: rest. Measure 260: eighth notes, *p*. Measure 261: eighth notes, *p*.
- Tpt. 3:** Treble clef. Measure 257: rest. Measure 258: rest. Measure 259: rest. Measure 260: eighth notes, *p*. Measure 261: eighth notes, *p*.
- Tbn. 1:** Bass clef. Measure 257: eighth notes, *p*. Measure 258: eighth notes, *p*. Measure 259: eighth notes, *p*. Measure 260: eighth notes, *p*. Measure 261: eighth notes, *p*.
- Tbn. 2:** Bass clef. Measure 257: eighth notes, *p*. Measure 258: eighth notes, *p*. Measure 259: eighth notes, *p*. Measure 260: eighth notes, *p*. Measure 261: eighth notes, *p*.
- B. Tbn.:** Bass clef. Measure 257: eighth notes, *p*. Measure 258: eighth notes, *p*. Measure 259: eighth notes, *p*. Measure 260: eighth notes, *p*. Measure 261: eighth notes, *p*.
- Tba.:** Bass clef. Measure 257: eighth notes, *p*. Measure 258: eighth notes, *p*. Measure 259: eighth notes, *p*. Measure 260: eighth notes, *p*. Measure 261: eighth notes, *p*.
- Solo Tbn.:** Bass clef. Measure 257: eighth notes, *pp*. Measure 258: eighth notes, *p*. Measure 259: eighth notes, *p*. Measure 260: eighth notes, *pp*. Measure 261: eighth notes, *pp*.
- Cb.:** Bass clef. Measure 257: rest. Measure 258: rest. Measure 259: rest. Measure 260: eighth notes, *pizz*, *p*. Measure 261: eighth notes, *p*.

269

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tba.

B. D.

Solo Tbn.

Vin. I

Vin. I

Vin. II

Vin. II

Vla.

Vla.

Cb.

mp *p* *mf* *mf* *f*

p *mp* *mf* *mf* *f*

ppp *ppp* *ppp* *ppp* *ppp*

mp *mf* *f*

senza sord

senza sord

senza sord

senza sord

senza sord

senza sord

BD

f

275

Cbssn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

B. D.

Solo Tbn.

Vln. I

Vln. I

Vln. II

Vln. II

Via.

Via.

Cb.

V. Postlude

291 Q $\text{♩} = 84$

C. A. *p* *pp* *p* *pp* *p* *pp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hr. 1 & 2

Hr. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

B. D.

Hp. *p*

Q $\text{♩} = 84$

Solo Tbn.

Vln. I *ppp* *pp* *pp* *pp* *pp* *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

[illegible]

Stephen Hicks

Two inventions for String Quartet

2012

Duration:c 8'

accel.

• ♩=120

$\text{♩} = 60$

Violin I, Violin II, Viola, and Violoncello score. The score is divided into two systems. The first system starts at measure 10 and ends at measure 13. The second system starts at measure 14 and ends at measure 17. The key signature changes from one flat to two flats at measure 14. The time signature changes from 4/4 to 3/4 at measure 14. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, ff, pp, f). The Violoncello part includes a section marked 'arco' and 'tr' (trill) in measure 14.

A

Violin I (Vln. I): Measures 13-15. Measure 13: *pp* to *ff*. Measure 14: *pp* to *ff*. Measure 15: *pp* to *ff*, then *pp*.

Violin II (Vln. II): Measures 13-15. Measure 13: *pp* to *ff* to *p*. Measure 14: *pp* to *ff* to *p*. Measure 15: *pp* to *ff* to *pp*.

Viola (Vla.): Measures 13-15. Measure 13: *pp* to *ff*. Measure 14: *pp* to *ff*. Measure 15: *pp* to *ff* to *p*.

Violoncello (Vc.): Measures 13-15. Measure 13: *p* to *ff*. Measure 14: *p* to *ff*. Measure 15: *p* to *ff* to *pp*.

Violin I (Vln. I) and Violin II (Vln. II) parts, measures 16 to 18. The Violin I part features a melodic line with sixteenth-note runs and slurs, marked *ff* and *ppp*. The Violin II part features a similar melodic line, marked *ff* and *f*, with a *ppp* dynamic at the end. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with sixteenth-note patterns, marked *ff* and *f*, with a *mf* dynamic at the end.

Violin I (Vln. I) and Violin II (Vln. II) parts, measures 19 to 22. The Violin I part features a melodic line with sixteenth-note runs and slurs, marked *pp* and *f*, with a *pp* dynamic at the end. The Violin II part features a similar melodic line, marked *pp* and *f*, with a *pp* dynamic at the end. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with sixteenth-note patterns, marked *pp* and *f*, with a *pp* dynamic at the end. The parts include various performance instructions such as *gliss.*, *pizz.*, *arco sul pont.*, and *ord.*.

23

Vln. *pizz* *ff* *pp* *arco sul pont* *pp* *p* *ord. pizz* *pp* *arco* *pp* *gliss.* *f* *pp*

Vln. *pizz* *ff* *pp* *arco sul pont* *pp* *p* *ord. pizz* *pp* *pp* *6* *6* *arco* *pp* *gliss.* *f* *pp*

Vla. *pizz* *ff* *pp* *arco sul pont* *pp* *p* *ord. pizz* *pp* *pp* *6* *6* *f* *6* *pp*

Vc. *pizz* *ff* *pp* *arco sul pont* *pp* *p* *ord. pizz* *pp* *pp* *6* *6* *pp* *arco* *pp* *gliss.* *f* *mf* *pp*

B

26

Vln. *gliss.* *ff* *pizz* *f* *mf* *arco* *pp* *gliss.* *fff* *ppp*

Vln. *gliss.* *ff* *pizz* *f* *mp* *arco* *pp* *gliss.* *fff* *ppp* *5* *3*

Vla. *arco* *pp* *gliss.* *ff* *pizz* *mp* *3* *arco* *p* *pp* *gliss.* *fff* *con sord* *ppp* *3* *p* *ppp* *p* *ppp* *p* *ppp*

Vc. *arco* *pp* *gliss.* *ff* *pizz* *mp* *pp* *arco* *pp* *gliss.* *fff*

34

C

Vln. *mf* *ppp* *mf* *ppp*

Vln. *mf* *ppp*

Vla. *pp* *p* *pp* *ppp* *p*

Vc. *mf* *ppp* *mf* *p* *mf*

41

Vln. *mf* *ppp*

Vln. *ppp*

Vla. *ppp* *mf* *ppp* *non solo* *solo* *p* *ppp* *p*

Vc. *ppp* *mf* *ppp* *mf* *ppp*

(con sord)

48 con sord *tr* *ppp* *ff* *f* *mp* *ppp* *p*

accel. $\text{♩} = 120$ $\text{♩} = 60$ (with cello -15ve)

con sord *f* *ppp* *p*

tr *ppp* *ff* *f* *ppp* *p*

con sord *ppp* *ff* *f* *ppp* *p* (with violin 1 + 15ve)

53 *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp*

ppp *p* *ppp*

ppp *p* *ppp*

ppp *p* *ppp*

56

Vln. *ppp* *ppp*

Vln. *p* *ppp*

Vla. *pizz* *senza sord*

Vc. *pizz* *ppp* *senza sord*

accel.

60 **E**

Vln. *pp* *p* *mf* *p* *senza sord*

Vln. *pp* *p* *mf* *p* *ord.* *senza sord*

Vla. *p*

Vc. *p*

63 $\text{♩} = 120$

Vln. *gliss.* *mf* *mf* *f* *mf* *f* *ff* *fff*

Vln. *gliss.* *mf* *p* *f* *mf* *f* *ff* *fff*

Vla. *mp* *3* *3* *3* *3* *3* *3* *fff* *arco* *gliss.* *fff*

Vc. *mp* *3* *3* *3* *3* *3* *3* *fff* *arco* *gliss.* *fff*

$\text{♩} = 60$

66 *ff* *6* *pp* *gliss.* *ff* *ff* *6* *pp* *gliss.* *ff*

Vln. *ff* *pp* *gliss.* *ff* *ff* *pp* *6* *gliss.* *ff*

Vln. *ff* *pp* *gliss.* *ff* *ff* *pp* *6* *gliss.* *ff*

Vla. *ff* *pp* *gliss.* *ff* *arco* *ff* *pp* *gliss.* *ff*

Vc. *ff* *pp* *gliss.* *ff* *arco* *ff* *pp* *gliss.* *ff*

69

Vln. *ff* *ppp*

Vln. *ppp*

Vla. *f* *ppp*

Vc. *ff* *f* *mf* *ppp*

71

Vln.

Vln.

Vla.

Vc.

74 $\text{♩} = 132$

Vln. *ff* \rightarrow *p* pizz *ppp* *mp*

Vln. *ff* \rightarrow *p* *pp* *p* *pp* *mf*

Vla. *ff* \rightarrow *p* *pp* *p* *pp* *mf*

Vc. *pp* *ff* *pp* *ppp* *mp*

83

Vln. *mf* *pp* *p* *pp*

Vln. pizz *ppp* *mp*

Vla. *ppp* *mp*

Vc. *mf* *pp* *p* *pp*

89

Vln. *ff* *pp* *p* *ppp* *gliss.*

Vln. *pp* *ff* *pp* *p* *ppp* *gliss.* *pizz* *arco* *pizz* *mf*

Vla. *p* *pp* *ff* *pp* *p* *ppp* *gliss.* *pp*

Vc. *ff* *pp* *p* *ppp* *gliss.* *pizz* *ff* *arco* *pp* *pizz* *mf*

A

97

Vln. *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vln. *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco*

Vla. *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vc. *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco*

pp *mf* *pp* *mf* *pp* *f* *pp*

(2+2+2+3)

103

Vln. *ff* *pp* *f* *ff*

Vln. *f* *pp* *pp* *f* *ff* *pp* *f* *ff*

Vla. *f* *pp* *pp* *f* *ff* *pp* *f* *ff*

Vc. *f* *pp* *pp* *f* *ff* *pp* *f* *ff*

pizz *arco* *pizz* *pizz* *arco* *arco* *pizz* *pizz*

B

110

Vln. *pp* *ff* *pp* *ff*

Vln. *pp* *ff* *pp* *ff*

Vla. *pp* *ff* *pp* *ff*

Vc. *ff* *pp* *ff* *pp* *ff*

pizz *arco* *pizz* *arco* *pizz* *arco* *pizz* *pizz*

115

Vln. arco *pp*

Vln. (still pizz) *p*

Vla. arco *pp*

Vc. *pp* *ff* *pp*

120

Vln. *ff* *pp* arco *pp*

Vln. arco *ff* *pp*

Vla. *ff* *pp* *pp*

Vc. *ff* *pp*

C

126

Vln. *pp* *pp* *pp* *pp*

Vln. *pp* *p* *pp* *pp*

Vla. *pp* *p* *pp* *pp*

Vc. *pp* *p* *pp* *pp*

pizz *arco*

D

133

Vln. *gliss.* *p* *pp* *pp*

Vln. *gliss.* *p* *pp* *pp*

Vla. *gliss.* *p* *pp* *pp*

Vc. *gliss.* *p* *pp* *pp*

138

Vln. *pp* *p* *pp*

Vln. *pp* *p* *pp*

Vla. pizz *pp* 3

Vc. *ppp* 3

Measures 138-142. Violins (Vln.) play a melodic line with slurs and accents, starting at *pp* and moving to *p*. Viola (Vla.) plays pizzicato (*pizz*) with a triplet. Violoncello (Vc.) plays a sustained bass line with a triplet.

143

Vln. *ff* 3 *p*

Vln. *ff* 3 *p*

Vla. arco *ff* 3 *p*

Vc. *ff*

Measures 143-147. Violins (Vln.) and Viola (Vla.) play a melodic line with slurs and accents, starting at *ff* and moving to *p*. Violoncello (Vc.) plays a sustained bass line with a triplet.

Stephen Hicks

Hidden traces/Ancient places
(Sinfonia for Brass)

2014

Duration:c 12'

1st Trumpet in Eb trumpet
2nd Trumpet in Bb, doubling Flugelhorn in Bb
3rd Trumpet in Bb, doubling Flugelhorn in Bb
1st Trombone with F plug
2nd Trombone with F plug
3rd Trombone with F and Bb plug
Tuba in Eb

Score in C

Bars 129 and following, the trumpets should
play a tremolo effect using alternative fingerings
as directed - NB although the notation
is the same this is not flutter tonguing

Hidden traces/ Ancient places

(Sinfonia for Brass)

I

Stephen Hicks

$\text{♩} = 120$

Trumpet 1 in Eb

Flugelhorn

Trumpet/Flugelhorn 2 in Bb

Flugelhorn

Trumpet/Flugelhorn 3 in Bb

Trombone 1

Trombone 2

Bass Trombone

Tuba

pp

pp

p

p

p

The musical score is for a brass ensemble. It features seven parts: Trumpet 1 in Eb, Trumpet/Flugelhorn 2 in Bb, Trumpet/Flugelhorn 3 in Bb, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The tempo is marked as quarter note = 120. The key signature has one flat (Bb) and the time signature is 4/4. The score consists of four measures. Trumpet 1 in Eb and Trombone 1, 2, and Bass Trombone have whole rests in all measures. Trumpet/Flugelhorn 2 in Bb and Trumpet/Flugelhorn 3 in Bb play a melodic line in the first measure, marked *pp*, and then continue with a similar line in the second measure, marked *p*. The Tuba plays a single note in the fourth measure, marked *p*.

5

Tpt. 1 in Eb

Tpt./Flug. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pppp

p *ppp*

mp = p

mf *f*

p *mp* *mf* *f*

mf *f*

mf *f*

f *pp* *p* *pp* *p* *pp*

mf *f*

$\text{♩} = 60$

10

A $\text{♩} = 120$

Tpt. 1 in Eb

Tpt./Flug. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp

pp

ppp *< pp* *< p* *pp* *pp*

pp *< p* *pp*

pp *< p* *pp*

pp *< p* *pp*

pp *< p* *pp*

ppp

ppp

ppp

p

20 $\text{♩} = 60$

Tpt. 1 in Eb *ff* *pp*

Tpt./Flug. 2 in Bb *ff* *p* *p* *p* *p* *p* *f* *pp* To Tpt. in Bb Trumpet in Bb *pp*

Tpt./Flug. 3 in Bb *ff* *ppp* *pp* *p* *pp* *p* *pp*

Tbn. 1 *ff* *pp* *p* *pp* *p* *pp*

Tbn. 2 *pp* *p* *pp* *p* *pp*

B. Tbn. *pp* *p* *pp* *p* *pp*

Tba. *ff* *pp* *p* *pp* *p* *pp*

B

♩=120

26

Tpt. 1 in Eb

ff *fp* *> pp* *ff* *pp*

Tpt. 2 in Bb

ff *fp* *> pp* *ff* *pp* *f*

Tpt./Flug. 3 in Bb

p *p* *pp* *pp*

Tbn. 1

ff *ff* *fp* *> pp* *ff* *f*

Tbn. 2

ff *fp* *> pp* *ff* *f*

B. Tbn.

ff *ff* *ff* *fp* *> pp* *ff* *f*

Tba.

ff *p* *p* *pp*

C

31

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp *f* *f* *fp* *p* *pp*

pp *f* *fp* *p* *pp*

pp *pp* *f* *fp* *p* *pp*

f *fp* *fp* *f* *fp* *pp*

f *fp* *fp* *f* *fp* *pp*

f *fp* *fp* *f* *fp* *pp*

pp *f* *f* *fp* *p* *pp*

48

Tpt. 1 in Eb

pp < *mf* *p* *mf* *f* *f*

Tpt. 2 in Bb

p < *mf* *mf* *f* *f*

Tpt./Flug. 3 in Bb

mf *p* < *mf* *f*

Tbn. 1

mf *f*

Tbn. 2

p *mf* *f*

B. Tbn.

p *mf* *f* *fp* *fp*

Tba.

p < *mf* *fp* *fp*

58

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This musical score page contains measures 58, 59, and 60 for a brass section. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has one flat (Bb), and the time signature is 4/4. Measure 58 features Tpt. 1 and Tbn. 1 with a *p* to *f* crescendo, while Tpt. 2 and Tbn. 2 have a *f* to *p* decrescendo. Measure 59 continues these dynamics. Measure 60 introduces Tbn. 2, B. Tbn., and Tba. with a *pp* to *ff* crescendo, while the other instruments maintain their previous dynamics. The Tpt./Flug. 3 part is silent throughout.

61

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This musical score page contains six staves for brass instruments. The first staff, Tpt. 1 in Eb, and the second staff, Tpt. 2 in Bb, both feature a melodic line in measure 61 that continues into measure 62. In measure 62, both trumpets play a triplet of eighth notes, marked with a '3' and a 'ff' dynamic. The third staff, Tpt./Flug. 3 in Bb, is empty. The fourth staff, Tbn. 1, plays a melodic line in measure 61 that continues into measure 62, marked with a 'f' dynamic in measure 62. The fifth staff, Tbn. 2, and the sixth staff, B. Tbn., both play a melodic line in measure 61 that continues into measure 62, marked with a 'ff' dynamic in measure 62. The seventh staff, Tba., plays a melodic line in measure 61 that continues into measure 62, marked with a 'ff' dynamic in measure 62. The score is written in 2/4 time and includes various dynamics such as *ff*, *f*, *pp*, and *fp*.

[illegible]

II

65 $\text{♩} = 46$
con sord

Tpt. 1 in Eb *pp* *p* *pp* *p* *pp*

Tpt. 2 in Bb *pp* *p* *pp* *p*

Trumpet in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

72

♩=144

♩=52

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This musical score page contains measures 72 through 77 for a brass section. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The score is divided into two tempo sections: measures 72-75 are marked with a tempo of 144 (♩=144), and measures 76-77 are marked with a tempo of 52 (♩=52). The time signature changes from 7/8 to 3/4 at measure 73 and remains 3/4 for the rest of the page. Tpt. 1 in Eb has a triplet of eighth notes in measure 72, followed by a half note in measure 73, and then rests. In measure 76, it has a triplet of eighth notes, followed by a half note in measure 77. Tpt. 2 in Bb has a half note in measure 72, followed by a triplet of eighth notes in measure 73, and then rests. In measure 74, it has a triplet of eighth notes, followed by a half note in measure 75, and then rests. In measure 76, it has a half note, followed by a half note in measure 77. Tpt. 3 in Bb has rests in measures 72 and 73, followed by a triplet of eighth notes in measure 74, and then rests. In measure 75, it has a triplet of eighth notes, followed by a half note in measure 76, and then rests. In measure 77, it has a triplet of eighth notes, followed by a half note. Tbn. 1, Tbn. 2, B. Tbn., and Tba. have rests throughout all measures. Dynamics include *ppp* (pianississimo) in measures 72 and 73, *pp* (pianissimo) in measures 74 and 75, *ff* (fortissimo) in measures 75 and 76, and *p* (piano) in measures 76 and 77. A *con sord* (con sordina) marking is present in measure 74 for Tpt. 2 in Bb. The score is written for Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba.

79 $\text{♩} = 144$

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 79-85 is as follows:

- Measure 79:** Tpt. 1 in Eb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest. Tpt. 3 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest.
- Measure 80:** Tpt. 2 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest. Tpt. 3 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest.
- Measure 81:** Tpt. 2 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest. Tpt. 3 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest.
- Measure 82:** Tpt. 2 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest. Tpt. 3 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest.
- Measure 83:** Tpt. 2 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest. Tpt. 3 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest.
- Measure 84:** Tpt. 2 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest. Tpt. 3 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest.
- Measure 85:** Tpt. 2 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest. Tpt. 3 in Bb has a triplet of eighth notes (Bb, A, G) followed by a quarter rest.

Dynamics and articulation markings for Tpt. 2 in Bb and Tpt. 3 in Bb:

- Measure 80: *p* (Tpt. 2), *ff* (Tpt. 3)
- Measure 81: *p* (Tpt. 2), *f* (Tpt. 3)
- Measure 82: *p* (Tpt. 2), *ff* (Tpt. 3)
- Measure 83: *pp* (Tpt. 2), *pp* (Tpt. 3)
- Measure 84: *ff* (Tpt. 2), *ff* (Tpt. 3)
- Measure 85: *p* (Tpt. 2), *ff* (Tpt. 3)
- Measure 86: *p* (Tpt. 2), *pp* (Tpt. 3)

86 $\text{♩} = 60$ $\text{♩} = 144$

Tpt. 1 in Eb

pp *mp* *pp* *ff* *p* *ff* *pp* *< mp > p* *f* *pp* *mf*

Tpt. 2 in Bb

Tpt. 3 in Bb

pp *mp* *pp* *ff* *p* *ff* *pp* *mf* *p* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

94

Tpt. 1 in Eb

p ³ *f* *pp* *p* *mf* *p* *mf* *p* *f* *p* *f*

Tpt. 2 in Bb

p *mp* *p* *mp* *pp* *p* *f* *p* *f*

Tpt. 3 in Bb

p *f* *pp* *mf*

Tbn. 1

mf *p*

Tbn. 2

mf *p*

B. Tbn.

mf *p*

Tba.

100

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This musical score page contains measures 100 through 104 for a brass section. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has one flat (Bb) and the time signature is 4/4. Measure 100 features a triplet of eighth notes in Tpt. 1 and Tpt. 2, both marked *p*. Measure 101 shows Tpt. 1 and Tpt. 2 with a *pp* dynamic, while Tpt. 3 has a *pp* dynamic. Measure 102 has Tpt. 2 and Tpt. 3 with a *pp* dynamic, and Tbn. 1 and Tbn. 2 with a *pp* dynamic. Measure 103 features Tpt. 2 and Tpt. 3 with a *mf* dynamic, and Tbn. 1 and Tbn. 2 with a *pp* dynamic. Measure 104 has Tpt. 2 and Tpt. 3 with a *p* dynamic, and Tbn. 1 and Tbn. 2 with a *pp* dynamic. The Tba. part is silent throughout the measures.

105

con sord

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score is written for three trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb) and four tubas (Tbn. 1, Tbn. 2, B. Tbn., Tba.). The key signature has one flat (Bb). The score is divided into three measures. Measure 105 (labeled at the start) shows Tpt. 1 in Eb with a whole rest, Tpt. 2 in Bb with a melodic line, and Tpt. 3 in Bb with a triplet of eighth notes. Measures 106 and 107 show Tpt. 1 in Eb with a melodic line starting on a half note, Tpt. 2 in Bb with a whole rest, and Tpt. 3 in Bb with a melodic line starting on a half note. Dynamics are indicated as *ff* for Tpt. 1 in Eb in measures 106 and 107, *p* for Tpt. 2 in Bb in measure 106, and *mf* for Tpt. 3 in Bb in measures 106 and 107. The instruction 'con sord' is written above the first measure of measure 106.

108

Tpt. 1 in Eb

f *mp* *p* *pp*

Tpt. 2 in Bb

Tpt. 3 in Bb

f *mp* *p* *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 108-111 features a melodic line primarily carried by Tpt. 1 in Eb and Tpt. 3 in Bb. The dynamics for this line are *f* (forte) in measure 108, *mp* (mezzo-piano) in measure 109, *p* (piano) in measure 110, and *pp* (pianissimo) in measure 111. The melodic line consists of eighth and sixteenth notes, often beamed together. Tpt. 2 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. are marked with a whole rest in every measure, indicating they are silent during this passage.

III

24

$\text{♩} = 80$

112

con sord (cup)

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

con sord (cup)

Tbn. 2

con sord (cup)

B. Tbn.

Tba.

pp

pp

pp

pp

pp

f *pp* *f* *pp* *f* *p* *ff* *pp* *f* *p* *ff* *pp* *f* *fp*

D

118

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

f *pp* *p* *pp* *p* *pp* *f* *p* *f* *p* *pp* *mf* *pp* *mf*

130

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p

> pp *p* *> pp* *p* *pp* *< p* *> pp* *p* *> pp* *p* *> pp*

136

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

open

pp

p

f

pp

ff

pp

pp

p

f

pp

ff

pp

pp

p

f

pp

ff

pp

ff

p

ff

142

Tpt. 1 in Eb

mp *ff* *p* *mf* *p* *pp*

Tpt. 2 in Bb

p *ff* *p* *mf* *p* *pp*

Tpt. 3 in Bb

p *ff* *p* *mf* *p* *pp* To Flug.

Tbn. 1

mp *ff* *p* *mf* *p* *pp*

Tbn. 2

p *ff* *p* *mf* *p* *pp*

B. Tbn.

open *pp* *pp*

Tba.

pp *p* *ff*

147

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 147-152 is as follows:

- Measure 147:** Tpt. 1 in Eb plays a half note G4. Tpt. 2 in Bb plays a half note F4. Tbn. 1 plays a half note G3. Tbn. 2 plays a half note F3. B. Tbn. plays a half note E3. Tba. is silent.
- Measure 148:** Tpt. 1 in Eb is silent. Tpt. 2 in Bb plays a half note G4. Tbn. 1 plays a half note G3. Tbn. 2 plays a half note F3. B. Tbn. plays a half note E3. Tba. is silent.
- Measure 149:** Tpt. 1 in Eb is silent. Tpt. 2 in Bb is silent. Tbn. 1 plays a half note G3. Tbn. 2 plays a half note F3. B. Tbn. plays a half note E3. Tba. is silent.
- Measure 150:** Tpt. 1 in Eb is silent. Tpt. 2 in Bb is silent. Tbn. 1 plays a half note G3. Tbn. 2 plays a half note F3. B. Tbn. plays a half note E3. Tba. is silent.
- Measure 151:** Tpt. 1 in Eb is silent. Tpt. 2 in Bb is silent. Tbn. 1 plays a half note G3. Tbn. 2 plays a half note F3. B. Tbn. plays a half note E3. Tba. is silent.
- Measure 152:** Tpt. 1 in Eb is silent. Tpt. 2 in Bb is silent. Tbn. 1 plays a half note G3. Tbn. 2 plays a half note F3. B. Tbn. plays a half note E3. Tba. is silent.

[illegible]

157

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 157-160 is as follows:

- Tpt. 1 in Eb:** Rests in all four measures.
- Tpt. 2 in Bb:** Rests in all four measures.
- Tpt. 3 in Bb:** Rests in all four measures.
- Tbn. 1:**
 - Measure 157: Quarter note G2, quarter note F2, half note E2.
 - Measure 158: Half note D2, half note C2.
 - Measure 159: Quarter note B1, quarter note A1, half note G1.
 - Measure 160: Quarter note F1, quarter note E1, half note D1.
- Tbn. 2:**
 - Measure 157: Quarter note G2, quarter note F2, half note E2 (triplets).
 - Measure 158: Half note D2, half note C2.
 - Measure 159: Quarter note B1, quarter note A1, half note G1.
 - Measure 160: Quarter note F1, quarter note E1, half note D1 (triplets).
- B. Tbn.:**
 - Measure 157: Quarter note G2, quarter note F2, half note E2 (triplets), *pp*.
 - Measure 158: Quarter note D2, quarter note C2, half note B1, *p*.
 - Measure 159: Quarter note A1, quarter note G1, half note F1 (triplets), *mp*.
 - Measure 160: Quarter note E1, quarter note D1, half note C1 (triplets), *pp*.
- Tba.:** Rests in all four measures.

[illegible]

167

Tpt. 1 in Eb

open *ff* con sord *pp* open *ff*

Tpt. 2 in Bb

open *ff* con sord *pp* open *ff*

Tpt./Flug 3 in Bb

p *p* *pp* *p* *pp* *p*

Tbn. 1

p *p* *pp* *p* *pp*

Tbn. 2

B. Tbn.

ff

Tba.

Detailed description of the musical score: The score is for measures 167 through 172. It features six brass parts. Tpt. 1 in Eb and Tpt. 2 in Bb have a similar pattern: a half note in measure 167 (p), a whole note in measure 168 (ff, open), a whole note in measure 169 (pp, con sord), a whole note in measure 170, a whole note in measure 171, and a half note in measure 172 (ff, open). Tpt./Flug 3 in Bb plays a continuous eighth-note pattern in measure 167 (p), followed by eighth-note pairs in measure 168 (p), eighth-note pairs in measure 169 (pp), eighth-note pairs in measure 170 (p), eighth-note pairs in measure 171 (pp), and eighth-note pairs in measure 172 (p). Tbn. 1 plays a half note in measure 167 (p), eighth-note pairs in measure 168 (p), eighth-note pairs in measure 169 (pp), eighth-note pairs in measure 170 (p), eighth-note pairs in measure 171 (pp), and eighth-note pairs in measure 172 (p). Tbn. 2 is silent. B. Tbn. is silent in measure 167, plays a half note in measure 168 (ff), and is silent in measure 169. Tba. is silent throughout. The time signature changes from 7/4 to 5/4 at the start of measure 168 and to 4/4 at the start of measure 169.

173

G

Tpt. 1 in Eb

con sord

open

con sord

open.

Tpt. 2 in Bb

con sord

open

con sord

open

Tpt./Flug 3 in Bb

p

pp

ff

pp

ff

Tbn. 1

p

p

pp

ff

pp

ff

Tbn. 2

B. Tbn.

pp

Tba.

179

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 179-184 is written for a brass section. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has one flat (Bb). The time signature is 4/4. The score includes dynamics such as *p* (piano), *pp* (pianissimo), and crescendo/decrescendo markings. The Tbn. 2 part is silent throughout the measures.

Measure	Tpt. 1 in Eb	Tpt. 2 in Bb	Tpt./Flug 3 in Bb	Tbn. 1	Tbn. 2	B. Tbn.	Tba.
179	Rest	Rest	Quarter note G4, half note A4, quarter note Bb4	Quarter note G3, half note A3, quarter note Bb3	Rest	Quarter note G3, half note A3, quarter note Bb3	Rest
180	Quarter note Bb4, half note A4, quarter note G4	Quarter note Bb4, half note A4, quarter note G4	Quarter note G4, half note A4, quarter note Bb4	Quarter note Bb3, half note A3, quarter note G3	Rest	Quarter note Bb3, half note A3, quarter note G3	Rest
181	Quarter note Bb4, half note A4, quarter note G4	Quarter note Bb4, half note A4, quarter note G4	Quarter note G4, half note A4, quarter note Bb4	Quarter note Bb3, half note A3, quarter note G3	Rest	Quarter note Bb3, half note A3, quarter note G3	Rest
182	Quarter note Bb4, half note A4, quarter note G4	Quarter note Bb4, half note A4, quarter note G4	Quarter note G4, half note A4, quarter note Bb4	Quarter note Bb3, half note A3, quarter note G3	Rest	Quarter note Bb3, half note A3, quarter note G3	Rest
183	Quarter note Bb4, half note A4, quarter note G4	Quarter note Bb4, half note A4, quarter note G4	Quarter note G4, half note A4, quarter note Bb4	Quarter note Bb3, half note A3, quarter note G3	Rest	Quarter note Bb3, half note A3, quarter note G3	Rest
184	Quarter note Bb4, half note A4, quarter note G4	Quarter note Bb4, half note A4, quarter note G4	Quarter note G4, half note A4, quarter note Bb4	Quarter note Bb3, half note A3, quarter note G3	Rest	Quarter note Bb3, half note A3, quarter note G3	Rest

H

185

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 185-189 is as follows:

- Measure 185:** Tpt. 1 in Eb (rest), Tpt. 2 in Bb (rest), Tpt./Flug 3 in Bb (triplet of eighth notes, *ff*), Tbn. 1 (quarter note, *ff*), Tbn. 2 (rest), B. Tbn. (rest), Tba. (rest).
- Measure 186:** Tpt. 1 in Eb (quarter note, *ff*), Tpt. 2 in Bb (quarter note, *ff*), Tpt./Flug 3 in Bb (quarter note, *pp*), Tbn. 1 (quarter note, *pp*), Tbn. 2 (rest), B. Tbn. (rest), Tba. (quarter note, *ff*).
- Measure 187:** Tpt. 1 in Eb (quarter note, *pp*), Tpt. 2 in Bb (quarter note, *pp*), Tpt./Flug 3 in Bb (quarter note, *pp*), Tbn. 1 (quarter note, *pp*), Tbn. 2 (rest), B. Tbn. (rest), Tba. (quarter note, *pp*).
- Measure 188:** Tpt. 1 in Eb (quarter note, *pp*), Tpt. 2 in Bb (quarter note, *pp*), Tpt./Flug 3 in Bb (quarter note, *pp*), Tbn. 1 (quarter note, *pp*), Tbn. 2 (rest), B. Tbn. (rest), Tba. (quarter note, *pp*).
- Measure 189:** Tpt. 1 in Eb (quarter note, *f*), Tpt. 2 in Bb (quarter note, *f*), Tpt./Flug 3 in Bb (triplet of eighth notes, *f*), Tbn. 1 (quarter note, *f*), Tbn. 2 (rest), B. Tbn. (rest), Tba. (quarter note, *f*).

190

I

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p *mp* *pp* *p* *mf* *mp* *pp* *f* *p*

p *mp* *pp* *p* *mf* *pp* *mp* *pp* *f* *p*

pp *pp* *mp* *pp*

pp *mf* *pp* *f*

f

f

p *mp* *pp* *p* *mf*

197

Tpt. 1 in Eb

f *mp > pp* *p* *pp*

Tpt. 2 in Bb

f *mp > pp* *p* *pp*

Tpt./Flug 3 in Bb

p *pp*

Tbn. 1

f *mp > pp* *p*

Tbn. 2

f *p* *pp* *p*

B. Tbn.

f *p* *pp* *p*

Tba.

gliss.

Detailed description: This is a musical score for measures 197 through 202. The score is written for seven parts: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has one flat (Bb). Measure 197 starts with a treble clef for the first three parts and a bass clef for the last four. Tpt. 1 and 2 play a melody starting on G4, moving up to A4, then down to G4, with a triplet of eighth notes in measure 199. Tbn. 1 plays a melody starting on G2, moving up to A2, then down to G2, with a glissando in measure 197. Tbn. 2 and B. Tbn. play a melody starting on G2, moving up to A2, then down to G2, with a triplet of eighth notes in measure 199. The Tba. part is silent. Dynamics include *f*, *mp > pp*, *p*, and *pp*. The score is written in a standard musical notation style with a large bracket on the left side of the staves.

204

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This musical score page contains six staves for brass instruments. The first staff, Tpt. 1 in Eb, begins with a treble clef and a key signature of two flats. It features a melodic line with dynamics *p*, *f*, and *p*, and includes triplet markings. The second staff, Tpt. 2 in Bb, also has a treble clef and two flats, with dynamics *p*, *f*, and *p*, and triplet markings. The third staff, Tpt./Flug 3 in Bb, uses a treble clef and two flats, showing a dynamic crescendo from *pp* to *p* and then *f*, with triplet markings. The fourth staff, Tbn. 1, has a bass clef and two flats, with dynamics *pp*, *p*, and *f*. The fifth staff, Tbn. 2, has a bass clef and two flats, with a dynamic *f* at the end of the measure. The sixth staff, B. Tbn., has a bass clef and two flats, with dynamics *pp*, *p*, and *f*. The seventh staff, Tba., has a bass clef and two flats, with a dynamic *p* and a triplet marking. The score is divided into five measures by vertical bar lines.

J

210

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 210-215 is written for a brass ensemble. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has one flat (Bb). The time signature is 4/4. The score includes dynamic markings (f, mf, pp, p, mp) and articulation (accents, slurs). The Tbn. 1 part is mostly silent, with a few notes in measures 212 and 214. The Tbn. 2 part has a few notes in measures 212 and 214. The B. Tbn. part is mostly silent. The Tba. part has a few notes in measures 210, 212, and 214. The Tpt. 1, 2, and 3 parts have various melodic lines with triplets and slurs.

218

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 218 to 225 is as follows:

- Measure 218:** Tpt. 1 in Eb plays a triplet of eighth notes (F#, G, A) marked *pp*. Tpt. 2 in Bb plays a half note (F#) marked *pp*. Tpt./Flug 3 in Bb plays a half note (F#) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (F#) marked *pp*. B. Tbn. is silent. Tba. plays a half note (F#) marked *pp*.
- Measure 219:** Tpt. 1 in Eb plays a half note (A) marked *pp*. Tpt. 2 in Bb plays a half note (G) marked *pp*. Tpt./Flug 3 in Bb plays a half note (G) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (G) marked *pp*. B. Tbn. is silent. Tba. plays a half note (G) marked *pp*.
- Measure 220:** Tpt. 1 in Eb plays a half note (B) marked *pp*. Tpt. 2 in Bb plays a half note (A) marked *pp*. Tpt./Flug 3 in Bb plays a half note (A) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (A) marked *pp*. B. Tbn. is silent. Tba. plays a half note (A) marked *pp*.
- Measure 221:** Tpt. 1 in Eb plays a half note (B) marked *pp*. Tpt. 2 in Bb plays a half note (B) marked *pp*. Tpt./Flug 3 in Bb plays a half note (B) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (B) marked *pp*. B. Tbn. is silent. Tba. plays a half note (B) marked *pp*.
- Measure 222:** Tpt. 1 in Eb plays a half note (B) marked *pp*. Tpt. 2 in Bb plays a half note (B) marked *pp*. Tpt./Flug 3 in Bb plays a half note (B) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (B) marked *pp*. B. Tbn. is silent. Tba. plays a half note (B) marked *pp*.
- Measure 223:** Tpt. 1 in Eb plays a half note (B) marked *pp*. Tpt. 2 in Bb plays a half note (B) marked *pp*. Tpt./Flug 3 in Bb plays a half note (B) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (B) marked *pp*. B. Tbn. is silent. Tba. plays a half note (B) marked *pp*.
- Measure 224:** Tpt. 1 in Eb plays a half note (B) marked *pp*. Tpt. 2 in Bb plays a half note (B) marked *pp*. Tpt./Flug 3 in Bb plays a half note (B) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (B) marked *pp*. B. Tbn. is silent. Tba. plays a half note (B) marked *pp*.
- Measure 225:** Tpt. 1 in Eb plays a half note (B) marked *pp*. Tpt. 2 in Bb plays a half note (B) marked *pp*. Tpt./Flug 3 in Bb plays a half note (B) marked *pp*. Tbn. 1 is silent. Tbn. 2 plays a half note (B) marked *pp*. B. Tbn. is silent. Tba. plays a half note (B) marked *pp*.

226

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score consists of seven staves for brass instruments. Measures 226-231 are shown. Measures 226-230 are in 4/4 time, and measure 231 is in 3/4 time. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. Dynamics include *p*, *pp*, *mf*, and *mp*. Articulations include accents, slurs, and triplets. The Tbn. 1 part has a *p* dynamic in measure 226, *mf* in measure 227, and *p* in measure 228. The Tbn. 2 part has *p* in measure 226, *mf* in measure 227, and *p* in measure 228. The B. Tbn. part has *p* in measure 226, *mf* in measure 227, and *p* in measure 228. The Tba. part is silent throughout the measures.

232

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

This musical score page contains measures 232 through 237 for a brass section. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has one flat (Bb) and the time signature is 4/4. The score features various dynamics (p, mp, mf, f, ff) and articulations (accents, slurs, triplets). Tpt. 1 and 2 have melodic lines with triplets and slurs. Tbn. 1 and 2 have rhythmic patterns with accents. B. Tbn. and Tba. have lower melodic lines. The Tba. part ends with a double bar line in measure 237.

p *mp* *mf* *f* *ff*

p *mf* *p* *f* *ff*

p *mf* *mp* *ff*

p *mf* *f* *ff* *ff*

mf *mp* *f* *ff* *ff*

mf *mp* *f* *ff* *ff*

ff

238

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

mf *f* *mf* *f* *f* *ff* *f* *ff* *pp* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

gliss.

To Flug.

$\text{♩} = 60$

Detailed description of the musical score: The score is for a brass section. Measures 238-241. Measure 238: Tpt. 1 and 2 play a trill of G4 and A4 (Eb) with *mf* dynamics, leading to *f*. Tbn. 1 plays a glissando from G3 to F3 with *mf* dynamics, leading to *f* and *ff*. Measures 239-240: All instruments continue with similar patterns, maintaining *f* and *ff* dynamics. Measure 241: The music concludes with *pp* dynamics for all instruments. A tempo marking of $\text{♩} = 60$ is at the top right. A 'To Flug.' instruction is above the Tpt. 2 staff in measure 241.

243

Tpt. 1 in Eb

Flugelhorn

Tpt./Flug 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Measure 243: Tpt. 1 in Eb (rest), Tpt./Flug 2 in Bb (rest), Tpt./Flug 3 in Bb (quarter notes G4, A4, Bb4), Tbn. 1 (rest), Tbn. 2 (quarter notes G2, A2), B. Tbn. (rest), Tba. (quarter notes G2, A2).
Measure 244: Tpt. 1 in Eb (rest), Tpt./Flug 2 in Bb (quarter notes Bb4, C5, D5), Tpt./Flug 3 in Bb (quarter notes G4, A4, Bb4), Tbn. 1 (quarter note Bb3), Tbn. 2 (quarter notes G2, A2), B. Tbn. (rest), Tba. (quarter notes G2, A2).
Measure 245: Tpt. 1 in Eb (rest), Tpt./Flug 2 in Bb (quarter notes C5, D5, E5), Tpt./Flug 3 in Bb (quarter notes A4, Bb4, C5), Tbn. 1 (quarter note C4), Tbn. 2 (quarter notes Bb3, C4), B. Tbn. (rest), Tba. (quarter notes G2, A2).
Measure 246: Tpt. 1 in Eb (rest), Tpt./Flug 2 in Bb (quarter notes F5, G5, A5), Tpt./Flug 3 in Bb (quarter notes Bb4, C5, D5), Tbn. 1 (quarter note D4), Tbn. 2 (quarter notes C4, D4), B. Tbn. (rest), Tba. (quarter notes G2, A2).
Measure 247: Tpt. 1 in Eb (rest), Tpt./Flug 2 in Bb (quarter notes Bb4, C5, D5), Tpt./Flug 3 in Bb (quarter notes E5, F5, G5), Tbn. 1 (quarter note E4), Tbn. 2 (quarter notes D4, E4), B. Tbn. (rest), Tba. (quarter notes G2, A2).
Measure 248: Tpt. 1 in Eb (rest), Tpt./Flug 2 in Bb (quarter notes F5, G5, A5), Tpt./Flug 3 in Bb (quarter notes Bb4, C5, D5), Tbn. 1 (quarter note F4), Tbn. 2 (quarter notes E4, F4), B. Tbn. (rest), Tba. (quarter notes G2, A2).

249

Tpt. 1 in Eb

Tpt./Flug 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p> *ppp*

p> *ppp*

p> *ppp*

p> *ppp*

p> *ppp*

To Tpt.

To Tpt.

255

L ♩=60

Tpt. 1 in Eb

Trumpet in B \flat

Tpt./Flug 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p *ppp* *p* *ppp*

p *ppp*

260

Tpt. 1 in Eb

Tpt. 2 in Bb

Trumpet in B \flat

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Measure 260: Tpt. 2 in Bb (quarter note G4, eighth rest), Tpt. 3 in Bb (quarter note G4, eighth rest), Tbn. 2 (half note G2), B. Tbn. (half note G2), Tba. (quarter note G2, eighth rest).

Measure 261: Tpt. 2 in Bb (quarter note A4, eighth rest), Tpt. 3 in Bb (quarter note A4, eighth rest), Tbn. 2 (half note A2), B. Tbn. (half note A2), Tba. (quarter note A2, eighth rest).

Measure 262: Tpt. 2 in Bb (quarter note B4, eighth rest), Tpt. 3 in Bb (quarter note B4, eighth rest), Tbn. 2 (half note B2), B. Tbn. (half note B2), Tba. (quarter note B2, eighth rest).

Measure 263: Tpt. 2 in Bb (quarter note C5, eighth rest), Tpt. 3 in Bb (quarter note C5, eighth rest), Tbn. 2 (half note C3), B. Tbn. (half note C3), Tba. (quarter note C3, eighth rest).

Measure 264: Tpt. 2 in Bb (quarter note D5, eighth rest), Tpt. 3 in Bb (quarter note D5, eighth rest), Tbn. 2 (half note D3), B. Tbn. (half note D3), Tba. (quarter note D3, eighth rest).

Measure 265: Tpt. 2 in Bb (quarter note E5, eighth rest), Tpt. 3 in Bb (quarter note E5, eighth rest), Tbn. 2 (half note E3), B. Tbn. (half note E3), Tba. (quarter note E3, eighth rest).

Stephen Hicks

Concerto for Chamber Orchestra

2014

Score in C

c 14'

2 flutes - 1 doubling piccolo
2 clarinets in B♭ - 1 doubling bass clarinet in B♭
2 bassoons - 1 doubling contrabassoon

2 horns in F (with straight mutes)

Percussion (2 players):

Suspended cymbal, tam-tam, Marimba, glockenspiel (sounds 15ve higher than written)

2 violins
1 viola
1 cello
1 bass (5 string or with B extension)

Harp harmonics sound one octave higher than written

Concerto for Chamber Orchestra

Score in C

I

Stephen Hicks

$\text{♩} = 50$ luminously

The score is written for a chamber orchestra and includes the following parts:

- Flute 1
- Flute 2
- Clarinet in B \flat
- Bass Clarinet in B \flat
- Bassoon 1
- Bassoon 2
- Horn 1 in F
- Horn 2 in F
- Percussion (1 player)
- Glockenspiel
- Marimba
- Harp
- Violin 1
- Violin 2
- Viola
- Violoncello
- Contrabass

The score is in 4/4 time and features a variety of dynamics and articulations. The key signature is one flat (B \flat). The tempo is marked $\text{♩} = 50$ luminously. The score is divided into measures by vertical bar lines. The dynamics range from *ppp* (pianississimo) to *mp* (mezzo-piano). The articulations include *pizz* (pizzicato) and *arco* (arco). The score is written for a chamber orchestra and includes the following parts:

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The staves are arranged vertically, with the following instruments listed on the left: Fl. 1, Fl. 2, Cl. 1, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Glock., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *mp*, *p*, *mf*, and *pp*. The tempo is marked as "♩=100 with energy" and "♩=50 relaxed again". The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The page is numbered "1" in the top right corner.

15 $\text{♩} = 100$

B. Cl. f p mf p mf pp

Bsn. 1 f p mp p mf pp p mf pp

Bsn. 2 f p mp p mf pp mf p p mf pp

Hn. 1 f p mp p mf pp mf p p mf pp

Hn. 2 mf pp p mf pp

Hp. p mf

Vln. 1 $\text{♩} = 100$ $pizz$ mf

Vln. 2 $pizz$ mf

Vla. $pizz$ mf

Vc. $pizz$ mf

Cb. $\text{♩} = 100$ $pizz$ f p mf p mf

20 $\text{♩} = 60$ $\text{♩} = 100$

B

Fl. 1 *pp* *mp* *pp* *p*

Fl. 2 *pp* *mp* *pp* *p*

B. Cl.

Bsn. 1 *p* *pp* *p* *p* *pp* *p*

Bsn. 2 *p* *pp* *p* *p* *pp* *p*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Mar. *soft* *p* *p* *mp* *mf* *p* *p*

Hp. *p* *mf* *p* *L.V.* *mf* *p* *L.V.*

B

Vln. 1 *arco* *pp* *mp* *pizz* *p*

Vln. 2 *arco* *pp* *mp* *pizz* *p*

Vla. *arco* *pp* *mp* *pizz* *p*

Vc. *arco* *pp* *mp* *pizz* *p*

Cb. *arco* *pp* *mp* *pizz* *p* *let pizz ring* *pp* *p*

This page of the musical score contains the following staves and parts:

- Fl. 1**: Flute 1, measures 35-38.
- Fl. 2**: Flute 2, measures 35-38.
- Cl. 1**: Clarinet 1, measures 35-38.
- B. Cl.**: Bass Clarinet, measures 35-38.
- Bsn. 1**: Bassoon 1, measures 35-38.
- Bsn. 2**: Bassoon 2, measures 35-38.
- Hn. 1**: Horn 1, measures 35-38.
- Hn. 2**: Horn 2, measures 35-38.
- Mar.**: Maracas, measures 35-38.
- Hp.**: Harp, measures 35-38.
- Vln. 1**: Violin 1, measures 35-38.
- Vln. 2**: Violin 2, measures 35-38.
- Via.**: Viola, measures 35-38.
- Vc.**: Violoncello, measures 35-38.
- Cb.**: Contrabass, measures 35-38.

The score includes various musical notations such as notes, rests, dynamics (pp, mp, mf, f), and articulations (accents, slurs). The page number 35 is located at the top left.

This page of the musical score, numbered 53, contains the following staves and markings:

- Fl. 1:** Measures 1-4 with dynamics *f*, *p*, *pp*, and *f*. Measure 5 has a *pp* dynamic and a *To Picc.* instruction.
- Fl. 2:** Measures 1-4 with dynamics *f*, *p*, *pp*, and *f*. Measure 5 has a *pp* dynamic.
- Cl. 1:** Measures 1-4 are rests. Measure 5 has a *f* dynamic and a triplet marking.
- B. Cl.:** Measures 1-4 are rests. Measure 5 has a *pp* dynamic.
- Bsn. 1:** Measures 1-4 are rests. Measure 5 has a *pp* dynamic.
- Bsn. 2:** Measures 1-4 are rests. Measure 5 has a *pp* dynamic and a *To Cbsn.* instruction.
- Hn. 1:** Measures 1-4 are rests. Measure 5 has a *mf* dynamic and a triplet marking.
- Hn. 2:** Measures 1-4 are rests. Measure 5 has a *mf* dynamic and a triplet marking.
- Mar.:** Measures 1-4 are rests. Measure 5 has a *p* dynamic and a triplet marking.
- Hp.:** Measures 1-4 are rests. Measure 5 has a *f* dynamic and a *L. V.* instruction.
- Vln. 1:** Measures 1-4 with dynamics *f*, *pp*, *f*, and *p*. Measure 5 has a *f* dynamic.
- Vln. 2:** Measures 1-4 with dynamics *f*, *pp*, *f*, and *p*. Measure 5 has a *f* dynamic.
- Vla.:** Measures 1-4 with dynamics *f*, *pp*, *f*, and *p*. Measure 5 has a *f* dynamic and an *arco* marking.
- Vc.:** Measures 1-4 with dynamics *f*, *pp*, *f*, and *p*. Measure 5 has a *f* dynamic and a *pizz* marking.
- Cb.:** Measures 1-4 with dynamics *f*, *pp*, *f*, and *p*. Measure 5 has a *f* dynamic and a *pizz* marking.

This page of the musical score is for a symphony orchestra. It includes staves for the following instruments:

- Cl. 1** (Clarinet 1): Treble clef, 4/4 time. Dynamics: *f*, *p*.
- B. Cl.** (Bass Clarinet): Bass clef, 4/4 time. Dynamics: *mf*, *p*, *f*, *p*. Includes a trill marked "To Cl."
- Bsn. 1** (Bassoon 1): Bass clef, 4/4 time. Dynamics: *mf*, *pp*, *f*.
- Bsn. 2** (Bassoon 2): Bass clef, 4/4 time. Dynamics: *f*. Labeled "Contrabassoon".
- Hn. 1** (Horn 1): Bass clef, 4/4 time. Dynamics: *mf*.
- Hn. 2** (Horn 2): Bass clef, 4/4 time. Dynamics: *mf*.
- Mar.** (Maracas): Treble clef, 4/4 time. Dynamics: *f*, *p*, *f*.
- Hp.** (Harp): Treble and Bass clefs, 4/4 time. Dynamics: *f*.
- Vln. 1** (Violin 1): Treble clef, 4/4 time. Tempo: 120. Dynamics: *ppp*, *f*, *pp*, *f*.
- Vla.** (Viola): Bass clef, 4/4 time. Dynamics: *ppp*, *f*, *pp*, *f*.
- Vc.** (Violoncello): Bass clef, 4/4 time. Dynamics: *arco*, *ppp*, *f*, *pp*, *f*.
- Cb.** (Cello): Bass clef, 4/4 time. Dynamics: *f*, *pp*, *f*.

The score features various musical notations including slurs, accents, and dynamic markings (*f*, *p*, *mf*, *pp*, *ppp*) to guide the performance.

64 Piccolo

Fl. 1: *f* *p* *f* *p*

Fl. 2: *p* *f* *p* *p* *f* *p*

Cl. 1: *f* *p* *p*

Bsn. 1: *p* *f* *p*

Hn. 1: *f*

Hn. 2: *f*

Mar.: *p* *f* *p* *f* *ff*

Hp.: *f* *p* *f* *p* *f* *ff*

Vln. 1: *f* *p* *f* *p* *f* *ff*

Vln. 2: *f* *p* *f* *p* *f* *ff*

Vla.: *f* *p* *f* *p* *f* *ff*

Vc.: *f* *p* *f* *p* *f* *ff*

Cb.: *f* *p* *f* *p* *f* *ff*

Detailed description: This page of a musical score covers measures 64 through 68. The instrumentation includes Flute 1, Flute 2, Clarinet 1, Bassoon 1, Horn 1, Horn 2, Maracas, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a common time signature. Flute 1 and 2 have melodic lines with dynamic markings of *f* (forte) and *p* (piano). Clarinet 1 and Bassoon 1 have shorter melodic phrases. Horn 1 and 2 play sustained notes with triplets. Maracas, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass all play a rhythmic triplet pattern throughout the measures, with dynamics ranging from *p* to *ff* (fortissimo). The Piccolo part is indicated at the beginning of the first measure but has no notation on this page.

69

Picc. *ppp* *f* *ppp* *f*

Fl. 2 *ppp* *f* *ppp* *f*

Cl. 1 *ppp* *f* *ppp* *f*

B. Cl. Clarinet in B \flat *f* *f*

Bsn. 1 *ppp* *f* *ppp* *f*

Cbsn. *ppp* *f* *ppp* *f*

Hn. 1 *f*

Hn. 2 *f*

Mar. *f*

Hp.

Vln. 1 *p* *ppp* *f* *ff* *p* *ppp* *f* *pizz*

Vln. 2 *p* *ppp* *f* *ff* *p* *ppp* *f* *pizz*

Vla. *p* *ppp* *f* *ff* *p* *ppp* *f* *pizz*

Vc. *p* *ppp* *f* *ff* *p* *ppp* *f* *pizz*

Cb. *p* *ppp* *f* *ff* *p* *ppp* *f* *pizz*

74

Picc. *ppp* *f*

Fl. 2 *ppp* *f*

Cl. 1 *ppp* *f*

Bsn. 1 *ppp* *f*

Cbsn. *ppp* *f*

Hn. 1 *f*

Hn. 2 *f*

Mar. *f*

Hp.

Vln. 1 *ff* *p* *ppp* *f* *ff*

Vln. 2 *ff* *p* *ppp* *f* *ff*

Vla. *ff* *p* *ppp* *f* *ff*

Vc. *ff* *p* *ppp* *f* *ff*

Cb. *ff* *p* *ppp* *f* *ff*

arco

pizz

78

Picc. *ppp* *f* *f* *p* *ff* *p*

Fl. 2 *ppp* *f* *f* *p* *ff* *p*

Cl. 1 *ppp* *f* *f* *p* *ff* *p*

Cl. 2

Bsn. 1 *ppp* *f* *f* *p* *ff* *p*

Cbsn. *ppp* *f* *f* *p* *ff* *p*

Hn. 1 *p*

Hn. 2 *p*

Mar.

Hp.

Vln. 1 *p* *ppp* *f* *ppizz* *arco* *ppizz* *arco* *ppizz* *arco* *ff* *p*

Vln. 2 *p* *ppp* *f* *ppizz* *arco* *ppizz* *arco* *ppizz* *arco* *ff* *p*

Vla. *p* *ppp* *f* *ppizz* *arco* *ppizz* *arco* *ppizz* *arco* *ff* *p*

Vc. *p* *ppp* *f* *ppizz* *arco* *ppizz* *arco* *ppizz* *arco* *ff* *p*

Cb. *p* *ppp* *f* *ppizz* *arco* *ppizz* *arco* *ppizz* *arco* *ff* *p*

82 $\text{♩} = 120$

Picc. *ppp* *f* *p* *ppp* *mp* *p*

Fl. 2 *ppp* *f* *p* *ppp* *p*

Cl. 1 *ppp* *ff* *p* *f* *p* *ppp* *f* *p*

Cl. 2 *ff* *p* *f* *mp* *p*

Bsn. 1 *ppp* *f* *p* *ppp* *p*

Cbsn. *ppp*

Hn. 1 *ppp* *p* *ppp*

Hn. 2 *ppp* *f* *p* *ppp*

Mar. *ff* *p* *f* *p*

Hp. *f* *mp* *p* *8va*

Vln. 1 arco *p*

Vln. 2 arco *p*

Vla. *ff* *p* *f* *p* arco

Vc. *ff* *p* *f* *mp* arco

Cb. arco

II - Interlude

86 $\text{♩} = 60$

Picc. f pp mf pp mp pp p pp p pp p pp ppp

Fl. 2 f pp mf pp mp pp p pp p pp p pp ppp

Cl. 1 f pp mf pp mp pp p pp p pp p pp ppp

Cl. 2 f pp mf pp mf pp mp pp p pp p pp p pp ppp

Bsn. 1 f pp mf pp mf pp mp pp p pp mf pp p pp p pp ppp

Cbsn. f pp mf pp mp pp p pp p pp p pp p pp ppp

Hn. 1 f pp mf pp mf pp mp pp p pp p pp p pp p pp ppp

Hn. 2 f pp mf pp mf pp mp pp p pp p pp p pp p pp ppp

Sus Cym. mf p

Glock. f

Mar. f ppp

Hp. f ppp

Cb. f ppp

To Fl.

con sord

con sord

Tam-tam

93 Flute

Fl. 1 *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Fl. 2 *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cl. 1 *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cl. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Bsn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cbsn. *f* *pp* *mf* *pp* *pp* *mp* *pp* *p* *pp* *ppp*

Hn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Hn. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Suspended Cymbal *mf*

Glock. *p*

Mar. *f*

Hp. *f*

Vln. 1 arco con sord *pp* *p*

Vln. 2 arco con sord *pp* *p*

Vla. arco con sord *pp* *p*

Vc. arco con sord *pp* *p*

Cb. *f* pizz *f*

18

99

Fl. 1 *mp* *3* *pp* *ppp*

Fl. 2 *mp* *3* *pp* *ppp*

Cl. 1 *mp* *3* *pp* *ppp*

Cl. 2 *pp* *mp* *pp* *ppp* *p* *ppp*

Bsn. 1 *pp* *mp* *pp* *ppp* *p* *ppp*

Cbsn. *pp* *mp* *pp* *ppp* *3* *p* *ppp* *3* *ppp*

Hn. 1 *pp* *mp* *pp* *ppp* *con sord* *p*

Hn. 2 *pp* *mp* *pp* *ppp* *con sord* *p*

Sus Cym. *Tam-tam* *p*

Mar. *ppp* *p* *ppp*

Hp. *ppp* *p*

Vln. 1 *ppp*

Vln. 2 *ppp*

Cb. *pizz* *ppp* *3* *p* *ppp* *3* *ppp*

105

Fl. 1 *f* *pp* *mf* *pp* *mp* *pp* *ppp*

Fl. 2 *f* *pp* *mf* *pp* *mp* *pp* *ppp*

Cl. 1 *f* *pp* *mf* *pp* *mp* *pp* *ppp*

Cl. 2 *f* *pp* *mf* *pp* *mp* *pp* *ppp*

Bsn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *ppp*

Cbsn. *f* *pp* *mf* *pp* *mp* *pp*

Hn. 1 open *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp*

Hn. 2 open *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp*

Sus. Cym. *mf*

Glock. *p*

Mar. *f*

Hp. *f*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pizz* *f* *pp* *p*

[illegible]

117

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Cbsn. *ppp*

Mar. *ppp*

Hp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p pp p pp mf*

Vc. *p*

Cb. arco con sord *ppp p*

123

Hp.

Vla.

p

p

mp

ppp

This musical score page contains measures 123 through 126 for two instruments: Harp (Hp.) and Viola (Vla.). The Harp part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in measure 123, a half note in measure 124, and a descending eighth-note scale in measure 125. The Viola part is written in bass clef with the same key signature and time signature. It begins with a half note in measure 123, followed by a series of eighth-note triplets in measures 124 and 125, and concludes with a half note in measure 126. Dynamic markings include *p* (piano) at the start of the Viola part, *p* in measure 125, *mp* (mezzo-piano) in measure 126, and *ppp* (pianissimo) at the end of the page. Fingering numbers 3, 5, and 6 are indicated above specific notes in both staves.

128

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

open

pp

open

pp

ppp

mf

p

pp

f

ppp

f

ppp

f

p

mp

p

f

ppp

f

ppp

f

133

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

T.-t.

Glock.

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *pp* *mf* *mp* *p* *f*

III - Scherzo

26

137 $\text{♩} = 100$
To Picc.

Fl. 1 *pp*

Fl. 2 *pp* *ppp*

Cl. 1 *pp* *ppp*

Cl. 2 *pp* *ppp*

Hn. 1 *pp*

Hn. 2 *pp*

146 Piccolo

Fl. 1 *ppp*

Fl. 2

Cl. 1

Cl. 2

Cbsn. *ppp*

Hn. 1 *pp*

Mar. *pp*

Cb. *ppp* pizz

155

Picc.

Fl. 2

Cl. 1

Cl. 2

Cbsn.

Hn. 1

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo

p

mf

p

mf

p

f

pp

pp

pp

mf

pp

arco

pizz

162

Cl. 1

Cl. 2

Cbsn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

p

mp

pp

p

mf

p

f

mf

167

Cl. 1

Cl. 2

Cbsn.

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *p* *mf* *p* *mf* *p* *mp* *p* *mp*

mf *p* *mp* *p* *mp*

pp *p* *mf* *p* *mf* *p*

p *mf* *p* *p* *mp*

p *pp* *p*

f *mf* *f*

K

174

Picc.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

pizz

p

180

Hn. 1

Hn. 2

Mar.

Cb.

The musical score for measures 180-185 is written for four parts: Horn 1, Horn 2, Maracas, and Contrabass. The key signature has one flat (B-flat), and the time signature is 8/8. Measure 180 begins with a repeat sign. Horn 1 plays a melodic line with slurs and dynamic markings of *f* and *pp*. Horn 2 enters in measure 182 with a *pp* marking, followed by *f* and *p* markings. The Maracas part features a steady rhythmic pattern of eighth notes. The Contrabass part has a sparse line with *f* and *p* markings.

186

Picc. *f* *pp* *f* *pp* *ppp*

Fl. 2 *pp* *f* *ppp*

Cl. 1 *f* *pp* *ppp*

Cl. 2 *pp* *ppp*

Bsn. 1 *pp* *ppp*

Hn. 1 *f* *pp* *f* *gliss.* *ppp*

Hn. 2 *f* *p* *f* *gliss.* *ppp*

Mar. *f* *pp* *ppp*

Hp. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *f* *p* *pp*

Cb. *f* *p* *pp*

pizz

pizz

pizz

pizz

pizz

192

con sord

Hn. 1

fp *p* *fp* *p* *f* *p*

Hn. 2

fp *p* *fp* *p* *f* *p*

Hp.

f *pp* *f*

Vln. 1

f *pp* *f*

Vln. 2

f *pp* *f*

Vla.

f *pp* *f*

Vc.

f *pp* *f*

Cb.

f *pp* *f*

199 34

Cl. 1 *ppp* *f* *p* *fp*

Cl. 2 *ppp* *f* *p* *fp*

Hn. 1 *ppp* *f* *p* *fp* *p*

Hn. 2 *ppp* *f* *p* *fp* *p*

Hp. *f* *pp* *f*

Vln. 1 *pp* *f* *pp* *f*

Vln. 2 *pp* *f* *pp* *f*

Vla. *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f* *p*

Cb. *pp* *f* *pp* *f* *p*

205

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *fp* *p* *f* *mf* *p* *f* *p* *mf* *4* *p*

p *fp* *p* *f* *mf* *p* *f* *p* *mf* *4* *p*

fp *p* *f* *mf* *p* *f* *p* *mf* *4* *p*

fp *p* *f* *mf* *p* *f* *p* *mf* *4* *p*

f *p* *f* *p* *mf*

p *f* *p* *f* *p* *mf*

p *f* *p* *f* *p* *mf*

f *mf* *p* *mf* *4* *p*

f *mf* *p* *mf* *4* *p*

212 M

212 M

Picc. *p*

Fl. 2 *p*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

Bsn. 1 *p*

Cbsn. *p*

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp*

Glock. *p* *mf* *p* *pp*

Harp. *p* *mf* *p* *pp* L.V.

Vln. 1 *p* *mf* *p* *pp* *ppp*

Vln. 2 *p* *mf* *p* *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp*

Cb. *pp*

219
8

Glock.

Mar.

Hp.

mf

mf *p*

mf

L.V.

This musical score page contains three staves. The top staff, labeled 'Glock.', is in treble clef and contains a continuous melodic line with eighth and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The middle staff, labeled 'Mar.', consists of two staves (treble and bass clef) and features a rhythmic pattern of eighth notes with a four-measure rest, marked with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The bottom staff, labeled 'Hp.', is in treble clef and contains a melodic line with eighth and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The page is numbered 37 in the top left corner and 219 in the top left corner of the staff area. The number 8 is written above the first measure of the Glockenspiel staff.

224

Bsn. 1

Cbsn.

Glock.

Mar.

Hp.

Vc.

Cb.

pp

L.V.

[illegible]

238

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 2

Vla.

Vc.

Cb.

pp

p

pp

ppp

pizz

open

[illegible]

249

Picc.

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *p* *mp*

254 $\text{♩} = 60$

Picc. *p* *mf* *pp* *ff*

Fl. 2 *p* *mf* *pp* *ff*

Cl. 1 *p* *mf* *p* *ff*

Cl. 2 *p* *mf* *pp* *ff*

Bsn. 1 *mf* *pp*

Cbsn. *p* *mf* *pp* *pp* *ff*

Hn. 1 *p* *ff* *p* *ff*

Hn. 2 *mf* *p* *ff* *p* *ff*

Mar. *p* *mp* *pp* *ff*

Vln. 1 *p* *mp* *pp* *ff*

Vln. 2 *p* *mp* *pp* *ff*

Vla. *p* *mp* *pp* *ff*

Vc. *p* *mf* *pp* *ff*

Cb. *p* *mf* *pp* *ff*

259 $\text{♩} = 100$ $\text{♩} = 60$ $\text{♩} = 100$ 44

Picc. pp ff pp ff

Fl. 2 pp ff pp ff

Cl. 1 pp ff pp ff

Cl. 2 pp ff pp ff

Bsn. 1 pp pp p ff

Cbsn. pp ff p ff

Hn. 1 pp ff pp ff

Hn. 2 pp ff pp ff

Mar. pp ff pp ff

Vln. 1 pp ff pp ff

Vln. 2 pp ff pp ff

Vla. pp ff pp ff

Vc. pp ff pp ff

Cb. pp ff pp ff

IV - Arioso

45

262 $\text{♩} = 60$ To Fl.

Picc.

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

pp

mp

pp

mp

p

mp

L.V.

let pizz ring

p

280

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Hn. 2

Mar.

Hp.

Cb.

Q

p *pp* *mp* *pp* *mp* *ppp* *p* *ppp*

p *pp* *mp* *pp* *mp* *ppp* *p* *ppp*

p *pp* *mp* *pp* *mp* *ppp* *p* *ppp*

ppp *p* *ppp*

pp *ppp*

mp *pp* *mp* *pp* *mp*

p *pp* *pp* *mp*

mp

[illegible]

295

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

300

[illegible]

307

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

ff

ff

ff

f

ff

pp

L.V.

arco

pp

arco

pp

arco

pp

arco

pp

[illegible]